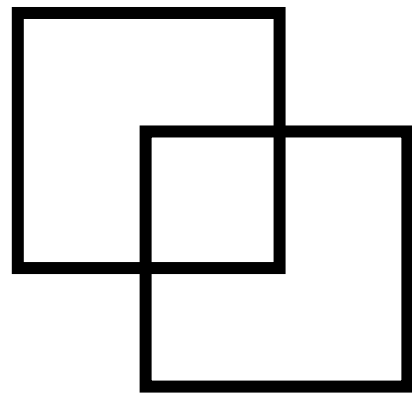


Beginners Teaching Guide (BTG)



By
Mike Sikorsky

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Chapter 1: Introduction

This Beginners Teaching Guide (BTG) should prove to be your ultimate resource in helping you take new Student Dancers all the way from the first lesson thru any destination point you desire, all the way thru Plus if you wish.

You will read about teaching techniques, do's and don'ts for many different situations, and variabilities that so often happen when we are teaching.

You will also be encouraged along the way and taught how to emphasize not just the teaching but creating the desire to learn in each Student Dancer. It will require that you are a Square Dancer capable of dancing the destination program which you desire to teach to your Student Dancers.

I have been developing these teaching techniques throughout my 52+ years of Square Dance calling and teaching. I am now in the process of writing them down in this document for everyone else to utilize.

As far as I know, this is the only beginners teaching guide that utilizes muscle memory and social conditioning in every step of teaching. Early evidence suggests it helps create happier dancers, better dancers, less dropouts, with more people joining clubs and staying in Square Dancing longer.

The BTG is a document that is a work in progress. Each time a new version is published, it is emailed out to everyone on my email list with all parts being hyperlinked. If you are teaching new Student Dancers, I strongly encourage you to join the email list. It's free.

Please say in your email that you wish to be added to the list and send it to this email address:

arizonacaller@gmail.com

Once you join, you will never be removed from the list unless you specifically request removal.

Here's wishing us all great success in creating happy, successful, long-term Square Dancers.



Mike Sikorsky

Chapter 2: In the Beginning

Your Student Dancer lesson one will be defined in the BTG as the first lesson attended by a Student Dancer. This means if you get first timers attending your lesson number three, you treat it mostly as if it is lesson one for everyone. Of course, you will want to vary the material slightly so that returnees are not bored with a complete repeat. This is always a tricky process and there is no definite formula.

It seems best to start people in a Grand Circle. If this is lesson two or three and you are treating it as lesson one because some Student Dancers are returnees and some are new, you can maybe put people right into Squares and help the newbies get in position within the Square. You then tell them this is their Home for this tip, and then begin your teaching and dancing them.

Your first calls, from a Grand Circle or Squared Set, are usually Bow to Your Partner. Then tell them the other one next to them on their other side is their Corner, so Bow to the Corner. This seems to be done instinctively, so it probably does not require a teach.

The same seems to apply to Circle Left and Circle Right, which are your next calls. Keep reminding them to hold their hands gently with Right palm up and Left palm down, as per current CALLERLAB specs, but truly at this stage it's not really important. It's more important they step to the music and keep moving with a smile on their face. Remember, that smile is probably hiding sheer terror!

You may think you are being kidded right now, but the fear of humiliation is very real for many of your Student Dancers.

During their first tip on a Square Dance floor, you will stop them and have them to Face their Partner and tell them we're going to learn how to do a Dosado. Tell them when you call Dosado, they will walk forward past each other passing Right shoulders, then they will move sideways back-to-back until they can back up passing Left shoulders to Face each other again. This is a great risk for them because they've been holding hands with a person on either side of them for their first five minutes of square dancing and now you're asking them to lose sight of their partner!

You may get the occasional gentleman who will turn around and face his Corner Girl by mistake. You can always say "no sir, you don't get another woman yet, come back and face your Partner!". Humor is usually the best medicine. You can say a similar thing to a woman who turns to face her Corner by mistake. The reward for completing Dosado correctly, of course, is Face In and join hands and Circle Left then Circle Right.

From the Grand Circle you did during the first tip, if you had time within the 10 minutes you had to work with, you might have had them after they did Circle Right to Drop Hands and go Single File. If you did, you then can have the Boys step forward and walk on the inside of the Circle next to their Partner. When they are beside their Partner, have them join Right hands and then join Left hands below that and tell them this is a

Promenade. If you did not do this before, do it now. Then, have them Circle Left then Circle Right till they get Home. You might then tell them to take their Partner and Promenade all the way around until they get Home.

Make sure you have your timer going so you stop after about 10 minutes of teaching and calling. Second tip, have them be in a Grand Circle again and simply call Circle Left, Circle Right, Face your Partner, Dosado, Face the Center and Circle Left again.

Then it's time to stop them after this couple minutes during your second tip and reconfigure them into Squares. In a group of 12 couples or more, consider picking one couple and have them move to the right and pick up three more couples to form their own 4 Couple Circle. Then have the nearest omitted couple move to the right and pick up 3 Couples and form their own 4 Couple Circle. It's best then to continue the process until the Grand Circle has completely morphed into 4 Couple Circles. This is when you remove helpers as needed to add in every omitted Student Dancer or add in helpers to complete Squares with eight people each. If for some reason this does not work, you will need to have some of your Student Dancers sit out initially. Just make your tips only five minutes long so you can substitute Student Dancers in every five minutes. In this case, your patter tip should probably be about 15 minutes total.

You do whatever it takes at this point to get people into Squares.

Then help align each Circle as a Square, with each couple having their back to a different wall.

At this point, you need to tell your Student Dancers that this is their Home position. Identify that the Heads are the couples that have their back to the Caller wall and the couples that are across the Square facing the Caller wall. Then tell them that the Side couples are the ones with their ears pointed towards the Caller wall. You might then have them Circle Left, Allemande Left (the teach is described below), and Promenade Home. Then make sure you call Head couples move up to the middle and back and Side couples move up to the middle and back. Move up to the middle and back should also be an instinctive action and not require a teach.

To teach Allemande Left, have them face their Corner. Have the gentleman extend his Left hand to her, palm up. Have the Lady place her forearm in his hand with her Left hand on top of his left forearm in a gentle hold. Then they will turn forward around each other until they can see their Partner again, and then let go of their Corner and Step forward to Face their Partner. Have them turn around, face their Corner again, and Allemande Left again. Now have them Promenade all the way around Home.

Please note herein that it is very counterproductive to teach Right and Left Grand from a Grand Circle. It is way too early to have them have a different Partner. That's why we have not taught it yet.

If you did not have time to teach Promenade during the first Grand Circle tip, teach it now as described above.

As a side note, please observe that you are being advised to teach your Student Dancers Promenade with the Boys Left hand palm down and the Right-hand palm up. Obviously, this is in contradiction to the traditional Boys palms up "landing field" approach. It may not matter a lot but the Left-hand palm down and the Right-hand palm up supports that hand position for all Square Dancing, consistent with CALLERLAB specs.

Moving on, you also could probably teach Pass Thru during the second tip or the third tip. First, have the Heads step into the middle and Dosado with the person in front of them and return Home. Then have the Sides do it. Then have the Heads step into the middle and tell them we're going to learn Pass Thru. Tell them it's the first half of Dosado, but just keep walking forward to Face Out. Then tell them to Promenade around the outside back Home. Then call it for the Sides. About the third time you've told someone to Promenade Home, you will see the light go on in their eyes! That light could be best described as "this looks like a Square and I'm home! I'm a Square Dancer!"

This is also probably the time to begin teaching Ladies Chain. Have the Head Ladies step to the Center and touch right hands at nose level with their fingers pointed up and touching like a teepee. Tell them they will walk past each other and let go of that touch and offer their left hand to the man across the square from them. You may need to help with gentle hands on. The man takes the Girl's Left hand with his Left hand and as she walks toward his Left shoulder he will turn and put his Right hand on the small of her back. They will then both turn as a Couple to Face back In at a Home position in the Squared Set. Tell them their hands now return to an inside hand touch, his Right hand up and her Left hand down in his hand. Yes, it's proper at this time to tell your Student Dancers that this part of Ladies Chain is called the Courtesy Turn and will be used in other calls they learn later.

You can then have those Ladies Chain back Home. Then do it for the Sides, across and back Home. At some point either this lesson or a subsequent lesson like two or three and when they seem to be doing Ladies Chain with lots of confidence, you can quickly tell them All four Ladies do it at the same time and call it 4 Ladies Chain.

It would also be appropriate at about this time to inform your Student Dancers that the couple with their back to the Caller wall is Couple Number One, the Couple to the Right of them is Couple Number Two, the couple across from Couple Number One is Couple Number Three, and the couple to the Left of the Number One Couple is Couple Number Four.

Is probably a good thing at this point to help your Student Dancers understand which way is Left and which way is Right. The above couple numbering helps a lot in this which way is left which way is right effort.

You should also notice that at this time that this teaching of Courtesy Turn has the Boys with Left palms down (slight handshake touch). There are some who feel that the Courtesy Turn should have the Boy with his Left palm up as per the traditional way of doing it. Personally, I think its misdirected attention having them learn Courtesy Turn the

traditional way when there's so much more to learn, when the consistency of Right palm up and Left palm down is so important to building Student Dancer confidence. You can always change the styling of Courtesy Turn to the more traditional form at a later date if you wish. But should probably not be emphasized this early in their Square Dance life.

So, after they've been Home enough times to feel they are now Square Dancers, it's time to reteach and/or review Allemande Left. Make sure you have at least one minute remaining in your 10-minute time block to review all of the calls by calling them.

It's good to reteach or review Allemande Left at this time just to smooth out weird arm turns and holding on too long and other possible trouble spots.

By the end of lesson two, you probably should have taught them Right and Left Grand (as described below), but only from a Squared Set. (You do not need them finding another Partner yet. It's too early in their Square Dance life).

Tell them they will start with a gentle Right handshake and continue walking forward with a Right Pull By and a Left Pull By and a Right Pull By and a Left Pull By. Tell them they will be facing their Partner again when the call is completed. Right now is the time you need to stress that a Pull By is defined as gently holding a handshake, and as those joined hands pass their hips, they let go and keep walking forward. It's best to emphasize this now before helpers get too aggressive and beginners hold on way too long and end up turning out and away by mistake.

At the end of Right and Left Grand, you can have them Dosado and then Promenade Home, or just Promenade Home. This material probably will fill up the first two and maybe three lessons.

Do not teach Weave the Ring yet. You will probably teach Weave the Ring lesson five or six when you are adding it into a singing call. Waiting until lesson five or six to teach Weave the Ring means you can immediately add it into a singing call at that time without a walk thru. It will just take a brief explanation. It's best to only use Weave the Ring in singing calls for the first 20 lessons or so. You have plenty more stuff to teach them and keep them entertained as they progress thru the class to its completion. They have lots to learn, so it's best to keep Right and Left Grand as Patter and Weave the Ring as a singing call addition. The call separation this gives them in their minds is extremely productive in their learning process. Also, this means Weave the Ring is the extra little treat they experience when dancing a singing call.

Chapter 3: In the Beginning Continued

If you have time, it seems best to always go ahead and teach Square Thru (described later in this chapter) soon after you have taught 4 Ladies Chain. If it's getting toward the end of the lesson and you need something to teach, go ahead and teach Stars as described below.

Stars are inserted here as a possibility because you do not want to make the horrible mistake of calling Half Sashay or Rollaway at this time. Teaching either of these calls before lesson 10 is definitely the wrong thing to do. Many helpers do not know the difference between Rollaway and Half Sashay, and when you call Half Sashay, some of them will Rollaway. Then your Student Dancers will try to Rollaway and end up everywhere because they'll do it without control and will not know where they're supposed to finish. Then you need to either ignore the sloppiness and accept it or spend way too much time trying to teach the correct version. Good luck trying to convince them how important it is to do both calls correctly since you will have already lost the battle.

Tell the Boys we are going to make a Right-Hand Star. Tell them to put their Right hands into the middle with fingers to the sky and touch hands, giving the shape of a teepee. Then tell them to walk forward around that hand touch, because Stars always turn. Tell them to Star Right around until they can get back Home and Square their Sets. You can then do it for the Girls. If you prefer to do Girls Star first, and then Boys second, that's okay also. For now, just send them Home after each Star.

Another call that is usually teach during lesson two (sometimes lesson one) is Ladies Center Men Sashay. From a Squared Set, have your Student Dancers Circle Left a few steps and then stop. Tell them you are going to call Ladies Center Men Sashay. Tell the Boys to look left, past their Corner to where the next Boy is standing and tell them they will finish there. The Girls will step forward three steps, tap their toe once, and then back up three steps. Then tell the Boys they have 3/4 of a second to get around their Corner Girl to get to that spot, before the Lady backs up and steps on him! So, tell them to Circle Left, and then say Ladies Center Men Sashay. Call it 4 times this way (Squared Set Circle Left only). Then call Allemande Left, Right and Left Grand, and Promenade Home.

If you have new students for lesson two, you will probably need to treat lesson two somewhat as lesson one because of these first-time attendees. This may be all of the new material you can add. Many times, however, there are no new students or maybe a new one that catches on quickly, so then you could proceed with more material, as described below, starting with Square Thru.

Put your Student Dancers in a Squared Set and tell the Heads to Step into the Center. (It might be the Sides if you have helpers involved, depending on where the helpers are). You might first tell your Student Dancers they are going to learn Square Thru. Now tell the Heads to get a good look at their Corner, because that's where they will finish,

directly facing their Corner. Then tell the Head Boys they will be playing with their Partner and the Girl in front of them ONLY. You might tell them it will feel like a little Right and Left Grand in the middle, once they get moving at full speed.

Consider reminding them that a Pull By is joining the proper hand, and as they walk by each other they should drop hands when their joined hands pass their hips.

It seems best usually to walk them thru, step by step, the very first time. Have the Heads Right Pull By and make sure they're still facing the same wall and say that's Square Thru 1. Now say Face your Partner and Left Pull By and remain back-to-back (facing the Outside dancers) and you've completed Square Thru 2. (You can say Face the Outside dancers, but it's best to begin the knowledge of the need remain back-to-back with your last Pull By.) Now Face back into the middle of the Square and Right Pull By and you've completed Square Thru 3. Then have them Face their Partner and Left Pull By and Face their Corner and they've completed Square Thru 4!

Now call Allemande Left and You're Home and let's do it again. Take it slow. Help them thru every step. Sometimes it's best to just say Square your Sets and start again.

Then call Heads Square Thru and tell them to keep turning in, turning in, turning in. You may have a Student Dancer who continually turns Out and away at some point during Square Thru, usually after a Left Pull By. This is where a wireless mic headset is useful because all of your comments can still be heard, while you stand behind the problematic Student Dancer, stand behind them, put your hands gently on their shoulders, and say "May I drive?"

Finally, Face your Corner and you've finished.

Tell your Student Dancers to all do an Allemande Left and be Home. Then help them thru another Heads Square Thru. Then call Allemande Left and you're Home. Then you might consider asking the Sides if they were paying attention, because now it's their time to do it! Listen to the groans and giggles!

It's usually best to proceed during lesson two or three with Heads Square Thru and also Sides Square Thru, even if you only Dosado and Allemande Left and You're Home afterwards. It's very important to get people into the 2x4 choreo right away. It also seems best most times to go ahead and teach Star Thru (as described in the next chapter) and let them know they are now in Lines of 4 and make sure all hands are held. We will deal with this more in the next chapter.

Usually during the second lesson, or maybe the third, it's time to teach Your Partner and Swing Your Corner.

The Swing is best defined as having them Face their Original Partner. Then step forward and line up right hips, almost touching. Have the Boy hold his Left hand gently extended Left and have the Girl put her Right hand in his Left hand. The Boy's Right hand goes on her waist, and they walk forward around each other until they can Face back into the Center of the Square. Then have them Face their Corner, Swing their

Corner, then Promenade all the way around to the Boy's Home. They are now ready for a singing call. Have all the Girls return to their Original Partner.

Since you will probably be teaching them Swing your Corner about this time, it will be best to ensure your Student Dancers know that when a Boy Swings a Girl, she is his new Partner and they will Promenade to the Man's Home location.

So have your Student Dancers Face their Corner. Then call Swing your Corner and Promenade all the way around to the Man's Home location. Tell your Student Dancers that they are going to now do a singing call and this Swing your Corner and Promenade around to the Man's Home location will happen three more times during the singing call. If at this time the Ladies are not in their Home location, have the Ladies Chain Home or just go Home.

This first singing call's opener/middle break/closer should probably contain the following choreo:

- Circle Left
- Allemande Left
- Right and Left Grand
- Swing your Partner
- Promenade Home

The figure, twice for the Heads and twice for the Sides, should probably be:

- Heads (or Sides) Square Thru
- Swing Your Corner
- Promenade all the way around Home

If you need to take a little more time, call Dosado and then Swing your Corner and Promenade Home.

You should never teach or call Star Thru or Right and Left Thru from a Squared Set during the first 25 lessons. You will call Square Thru from a Squared Set only to have your Student Dancers finish Facing their Corner (for the first eight lessons or so).

Now let's get directly into Star Thru, Bend the Line and Right and Left Thru.

Chapter 4: Star Thru, Bend the Line, Right and Left Thru

Star Thru should usually be taught during the same lesson you taught Square Thru. They don't need to have perfected Square Thru when you teach Star Thru. It helps your Student Dancers acquire the need to dance Square Thru accurately.

The above is completely true unless it turns out you've taught Square Thru very late in that lesson. If that's the case, continue with the material below in the next lesson. Remember that the preference is to teach Star Thru during the same lesson you teach Square Thru.

To keep the call separate and support rapid learning and accuracy, never teach Star Thru from a Squared Set. Star Thru is the reward for having learned and accurately danced Square Thru. So, Star Thru should only be taught after you've called Square Thru. They will be learning to do Star Thru while facing their Corner in a Corner Box.

It helps if you have a wireless mic so you can walk out on the floor and help them gently get thru Star Thru. Tell the Boys to gently raise their Right hand and offer it palm up to the Lady. Have her place her Left hand in his Right-hand palm down. Then have them gently raise their arms in an arch while the Girl walks under and the Boy walks forward around her till they both can turn and Face In as Partners. Then identify they are now in Lines of 4. You should probably make sure that their hands readjust to have the Boys Right palm up and the Girls Left palm down in his right hand. Also make sure the Centers join hands.

It's very advisable to tell your Student Dancers that if they have shoulder problems, they can just tap the hand rather than making a full arch and then walk by and Face into the Center in Lines as they finish the call.

After this try, it's best to go ahead and call Star Thru again and help them into the final position. The commonality is your Student Dancers will always be Facing In towards another dancer, before Star Thru and after Star Thru. The person who did the Star Thru with them will always be their new Partner. This is something you tell your Student Dancers right now. So, it's best to help them dance Star Thru four times consecutively so you can call Allemande Left and You're Home.

If it's getting late, save Bend the Line material for the next lesson. If not, go ahead and teach the following material right away.

After your Student Dancers are in a Corner Line, which means you called Heads or Sides Square Thru and then Star Thru, call Pass Thru. Then stop the music and tell them we are going to learn Bend the Line.

Hopefully, they are already in the habit of having the Centers join hands as soon as they have finished Pass Thru. This is highly important. Make sure you emphasize this, because those are the hands that break when it's time to Bend the Line. This helps

them learn Bend the Line and helps them retain and reestablish accurate positioning after Bend the Line.

Most times it's best to say that this might feel like an open book that you will be closing. You will retain your hand touch with your current Partner as the Centers drop hands and rejoin hands with the new Centers that will be standing next to them at the completion of Bend the Line. As you say Centers, walk thru most or all Squares and make sure the Centers let go. Then you help each Line individually by helping the Ends move forward to Face each other while retaining their current Partner with a hand touch. As you've done this with the third Line, the remainder of your Lines will already be Bending.

You should probably call Pass Thru and Bend the Line a total of four times, at least initially, returning your Student Dancers to the exact footprint Corner Line where they began this entire learning sequence.

Then you might consider calling Right and Left Thru (described below), then Pass Thru and Bend the Line 4 times, returning your Student Dancers to an Out of Sequence Corner Line. Then you can call Star Thru, Allemande Left, and You're Home.

It might often be too much new material for one lesson to do all of this stuff. So, Right and Left Thru might wait till the following lesson after you have reviewed Star Thru, Pass Thru and Bend the Line. If their still in learning mode and want to learn more keep going!

Let's start this explanation with your Student Dancers in a Squared Set. Have the Heads Square Thru and then all Star Thru (Corner Line). Then tell your Student Dancers we are going to learn Right and Left Thru.

Tell them to give a Right Pull By with the dancer in front of them. You may need to review that a Pull By means a gentle handshake and when the hands pass the hips, the hand is released and your continue moving forward to be dancers Back to Back. Then have the Boys Courtesy Turn their Partner to return to Lines Facing In.

You should always refrain from calling Right and Left Thru and Star Thru from a Squared Set until at least lesson 25. Always do these calls initially from a Corner Line and then next from a Corner Box. A lesson or two later, you can probably mix the two with a sequence like the one below:

Heads (or Sides) Square Thru 4
Star Thru
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Right and Left Thru
Pass Thru
Bend the Line
Pass Thru

Bend the Line
Star Thru
Allemande Left
You're Home

This allows your Student Dancers to have four dancers doing Bend the Line as Centers twice and then have the other four Student Dancers be Centers for Bend the Line twice.

If you religiously call Star Thru and Right and Left Thru from Corner Lines and Corner Boxes only, and call Square Thru only 4 and only from a Squared Set, your Student Dancers will cement and perfect these calls very quickly and they will be very ready to learn Trade.

Do yourself and your Student Dancers a huge favor by not doing Sicilian Circles until at least lesson 25. At that time, Pass Thru and Move On To the Next will just seem like a fun variation. If you do it in the teaching process like some teaching guides have so wrongly recommended, Student Dancers actually never learn how to accurately Pass Thru because their minds seem to see it as the same thing as Move On To the Next. Accurate positioning efforts are destroyed, many times for the entire life of these Square Dancers, hindering their ability to learn further calls, including when some of these dancers later attempt to learn Advanced. It definitely hinders their ability to learn and accurately dance Plus. I've seen the horrible negative effects of calling Sicilian Circles many many times in my 52+ years of calling and teaching.

Now let's move on and teach Trade, Swing Thru and U-Turn Back.

Chapter 5: Trade, Swing Thru, U-Turn Back

Call Heads Square Thru 4, then Star Thru, then Pass Thru. Tell your Student Dancers we are now going to learn Trade. We can Trade with someone if one of your shoulders is pointed towards them. Tell your Student Dancers that when you call Girls Trade, they will walk forward, pass each other Right shoulders, take the other Girl's spot, and Face back In. Call it. 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. Your Student Dancers are now in the same Corner Line where they began. It's probably best to repeat this entire sequence, always returning your Student Dancers to a Corner Line Facing In. This allows Trade to be taught using the personal experience of all Student Dancers: Facing In.

It seems best to repeat this Trade teach sequence during the next lesson. (If at all possible, teach Trade during lesson three, or maybe even lesson two.) It also seems best to insert Pass Thru, Bend the Line, Right and Left Thru, Pass Thru, Bend the Line, Right and Left Thru. This will allow all of your Student Dancers to Bend the Line as Ends and also as Centers, so they all dance all positions.

Before we continue with this chapter, some context should be provided.

After you have taught Trade as stated above in this chapter, the next calls explained in this chapter can be taught in any order you feel is best. This is a very fluid time in a beginner's class, and you need this flexibility to provide the best Square Dance learning experience.

If you have not taught Right and Left Thru yet, from Corner Lines after the above Trade sequence you could call Pass Thru and then reteach (if necessary) Bend the Line as described in the prior chapter. Then from the Corner Line you could call Pass Thru then Bend the Line, then Star Thru, Allemande Left and Promenade Home.

Now it might be time to take a "brain break" for your Student Dancers, (sometimes during the same tip) and review/dance Right and Left Thru (from Corner Lines only) and Bend the Line. Also, you might throw in a little Allemande Left and Right and Left Grand.

Incredibly important concepts are being exercised here. Your dancers will develop the accuracy of turning half when you teach Right and Left Thru and Trade as described in this BTG. They will develop the skill to turn the correct direction every time on the Courtesy Turn. The coordination they learn by the Right Pull By and then joining Left Hands as the Right Hand of the Boy goes to the small of the back of the Girl and then beginning the turn left pays off later in ways you would never have previously imagined. This helps with teaching 8 Chain Thru, Spin the Top, Pass the Ocean, and a host of other calls.

This is why I am so adamantly opposed to using Wheel Around as a replacement for Right and Left Thru.

Also, it is generally advisable to introduce Right and Left Thru from an 8 Chain Thru Formation (usually a Corner Box, but not always), about lesson six, seven, or eight.

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

About lesson four or five (sometimes lesson two or three) is probably the best to 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 getout should always be:

- Right and Left Thru
- Star Thru
- Allemande Left
- You're Home (or Promenade Home)

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

All of the above continues to utilize the only true muscle memory and social conditioning your new Student Dancers have brought with them to your beginner's class. That muscle memory concept is Facing In. They Face In to drive, they Face In to eat, and they Face In when they talk to you.

Up to this time, your Student Dancers have been learning "passing" Trades. Depending on their progress, you should usually begin teaching "hand/arm turn" Trades at lesson six, seven, or eight, although you may be able to teach this as early as lesson four.

Consider using 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. You are a Pass Thru and U-Turn Back away from a Corner Line*)
Pass Thru
Boys Trade
Centers Trade
Boys Trade
Girls Trade
Centers Trade
Girls Trade (*Corner Line, exactly where they began*)

Now call your Student Dancers Home, then repeat the entire sequence beginning with Sides Square Thru 4 and Star Thru.

The next lesson after you take your 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

Now 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 3 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. This would be lesson 10 or later, usually.

This is about the time some helper may come up to you or maybe speak out loud and say something like "it's half by the Right then half by the Left". You should not say "no". You should say "not yet".

When your Student Dancers can comfortably dance all of the Trades previously described in this chapter, about lesson six or so, casually call your 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 Partner Trade again as you continue to help them Face back In:

(So, after Heads Square Thru, Star Thru, Pass Thru, Partner Trade)

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

Now repeat, beginning with the Side Couples.

It is IMPERATIVE to have Student Dancers always "Face back In" at the completion of any new way you are teaching Trades that are passing Trades. This helps build confidence by utilizing previously learned muscle memory. It also helps build appreciation in the exactness of ending spot arrivals. At about lesson five or six or so, you need to help your 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, 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 (away from their Partner), don't worry about it. Wait until they've done it a few times. Then get them turning the correct direction.

Don't worry at this time about doing a U-turn back in the flow of the prior call, like after a recycle or a Right and Left Thru. No caller in their right mind actually calls this type of material very often.

Now call Pass Thru and have your 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 and confusion. It is also the beginning of your Student Dancers learning the incredibly important concept of Square Awareness.

For the first 10 lessons or so, every passing Trade teach must absolutely have the Student Dancers doing this Trade action finish their dance action Facing back In, in some kind of shoulder-to-shoulder four-person Line. No exceptions. Variations will be added later.

One of the worst things you can tell your Student Dancers is that a Partner Trade is a California Twirl with no hands.

The entire Trade teach theory presented in this chapter has a rudimentary 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 "need to know". Every step your Student Dancers take in learning Trade needs to work towards creating the "need to know". The Trade teach methods described in this chapter do exactly this. At lesson 25 or higher, when you finally teach Dive Thru, the California Twirl can be described quickly as a Partner Trade with an arch. Of course, make the arch optional because of potential shoulder problems with some Student Dancers.

If it seems like this whole chapter is sort of jumping around, that's because this early in beginner's class it oft times seems like it's working that way. Make sure you teach your initial Trades to have everyone Facing In after the Trade action. Just teach each call as described, and it may not matter exactly what order in which you teach them in.

Chapter 6: Grand Square, Wheel and Deal

During this early time of a beginner's class, your Student Dancers are in a very critical stage of learning. This is the time when their minds are the most open, eager and ready to learn. It is your best opportunity to impress on them (by what you call and how you teach) how important accurate fractional turning will be to their Square Dance enjoyment. It is during this time frame when your Student Dancers will learn the four foundational calls. They are Trade (as already explained in this BTG), Circulate, Run, and Cast Off (Circulate, Run and Cast Off have not been taught yet).

Grand Square, Wheel and Deal, and Separate (Separate is in the next chapter) are individual calls that do not depend upon each other. Individually, these three calls will help you reinforce the need for accurate fractional turning and finishing spot arrival. The teaching of these three calls will be inserted during the teaching of the four foundational calls when Student Dancer "brain breaks" seem to be required.

Grand Square is a call that can be taught any time from lesson four thru lesson 10 or so. It's fairly complicated, even though the muscle memory and social conditioning of constantly Facing In towards another dancer should be present but doesn't seem to obviously help right away.

It seems helpful for most of your Student Dancers if you tell the Boys they will always be Facing either the Girl directly across the Square from them or their original Partner. Tell them they will never be Facing Out and they will always be Facing one of these two dancers. You can be slightly humorous by saying you don't get to play with anyone else!

It's also best to describe Grand Square as take three steps and Face In, take three steps and Face In, take three steps and Face In, take three steps and touch. Then say this is when we Reverse and take three steps and Face In, take three steps and Face In, take three steps and Face In, take three steps and YOU'RE HOME!

It's best to begin, it seems, with Sides Face Grand Square. Using the walk three steps and turn method. You can define "turn" in this concept as turning one quarter to face another dancer, either their Original Partner or their Original Opposite.

You should probably say that if they are nose to nose with a dancer, they will back up, and if they are away from the dancer they have turned to face, they take 3 steps forward towards them. Tell the Heads on the word "go" they will step forward three steps into the Center and tell the Sides on the word "go" they will back up three steps away from each other. Say "Go", then have all dancers turn and Face the other of the two dancers you had them identify initially.

After the walk thru, try calling it slowly, still with no music playing. You may have someone who is still having problems. At this time, it will probably seem best for you to step into the Square and physically walk the little square one or two of the dancers will

be tracing out on the dance floor when they dance Grand Square. Remind them they will be making their own little box around that little square.

At some point very soon you will want to turn the patter music back on and tell them now we're going to practice Grand Square. Then call Sides Face and wait for them to Face. Then say Grand Square and count walk two three and turn (in four beats), pause a little, walk two three and turn, pause a little, walk two three and turn, pause a little, walk two three (in three beats) and now we are going to Reverse. Ready? Reverse! Help them as needed, take extra beats as needed. Walk two three and turn, etc.

The first lesson you teach Grand Square should be during your patter calling. Then review it the next lesson. The lesson after that, tell them you're going to do it during a singing call so you can sing the lyrics of a song. After that, use Grand Square only in singing calls so it becomes a reward for learning Grand Square.

Grand Square should be taught when you have enough time to teach it and when your Student Dancers seem to need a new and different dance learning experience. But remember, no earlier than lesson four.

Grand Square may be taught either before or after Wheel and Deal. This should be based on how your Student Dancers are reacting. If they seem a bit overloaded, teach Grand Square first. If they seem like they're gung-ho, do Wheel and Deal and then later teach Grand Square.

Wheel and Deal should always be taught from Corner Lines. Call Pass Thru and then teach Wheel and Deal. No exceptions. Teaching from Corner Lines continually emphasizes that your Partner is whoever your current Partner is. Wheel and Deal from 2 Faced Lines should wait for another 15 lessons or so for you teach it.

Call this:

Heads or Sides Square Thru 4
Star Thru
Pass Thru

Now say we are going to learn Wheel and Deal. Tell your Student Dancers they will begin like Bend the Line but will continue turning forward as a Couple to finish as one Couple in front of the other, having turned exactly half to face the wall behind them. You can also say that in this case the Couple going in front will be directly facing a Couple that is coming into the Center from the other Line in their square. Also tell them the Couple with the Right Hand free will go in front and the other Couple will go behind them. Remember to say that everyone will finish facing the wall that is now behind them while retaining their current Partner. You will need to help one Line get there. Then you'll help a second Line, and maybe a third get there and the others will start to figure it out and do it on their own. Then check to make sure the Right-Hand Couple went in front of the Left-Hand Couple.

Then tell them when you say Double Pass Thru, they will walk forward passing two people (with right shoulders) while retaining their same facing direction and their current Partner. This should be self-explanatory and not require a formal teach, but more a helpful description.

So, the entire sequence you will call has now progressed like this:

Heads or Sides Square Thru 4
Star Thru
Pass Thru
Wheel and Deal
Double Pass Thru

Now teach First Couple Go Left Next Couple Go Right. Tell them they will keep the same Partner and finish in Lines Facing In, with an exact half turn as a Couple. This should also appear to be so logical to your Student Dancers they should have no problem dancing this choreo. They will be facing back in, standing in the all familiar Corner Lines. Make sure they all get there. Your getout would then be this:

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

Or:

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

If you wish to repeat the Wheel and Deal/ Double Pass Thru sequence, now call this:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right (*Corner Line*)

You might consider setting up the whole thing up again and call it all the way thru except when they have finished Double Pass Thru, call this:

First Couple Go Right Next Couple Go Left
Star Thru
Allemande Left
Right and Left Grand
You're Home

The Corner Line Facing Out Wheel and Deal is the only way your Student Dancers should see Wheel and Deal for the next 10 to 15 lessons. Let them think they thoroughly know Wheel and Deal, so their minds feel accomplishment and they're ready to learn more. You may have helpers who want you to call a club level tip during the beginner's class. It's also best if you completely avoid using 2 Faced Line Wheel and Deal during helper club level tips.

The next few sequences should only be called several lessons later, after your Student Dancers have mastered Pass the Ocean from Standard Couples and also Half Sashayed Couples: It should also seem like the correct time to have your Student Dancers, and your helpers all learn a new way Wheel and Deal may be utilized.

For some Student Dancer groups, it will seem very appropriate to do a quick teach of Half Sashay from their Squared Set Home Position at this time. If they seem like they are not quite ready, find a spot very soon. You will find it is a very quick teach.

As an example, the sequences below all begin with Heads or Sides Square Thru 4 as the others Half Sashay. You can do a quick teach by telling them Half Sashay is to have the Boy or Girl Partners change places by having the Girls slide across in front of the Boys as the Boy slides behind the Girl. You can teach the actual definition later when they have more ability to absorb the importance of the true definition.

Heads Square Thru 4 as Sides Half Sashay

Or:

Sides Square Thru 4 as Heads Half Sashay

Then call (after they have learned Circulate):

Pass the Ocean
Boys Run
Wheel and Deal
Boys Circulate
Girls Trade
Bend the Line
Pass the Ocean
Boys Run
Promenade Home

Much later (when you are calling Plus), after Wheel and Deal, call this instead:

Ferris Wheel
Dixie Grand
Allemande Left
Bow to the Partner you Stirred the Bucket

Now let's repeat the above sequence, but this time instead of saying Boys Run we will say Girls U-turn Back:

Heads Square Thru 4 as Sides Half Sashay

Or:

Sides Square Thru 4 as Heads Half Sashay

Then call:

Pass the Ocean
Girls U-Turn Back
Wheel and Deal

Now you have several options available to you. Some of them are:

Ferris Wheel
Centers Square Thru 3
Allemande Left
Bow to the Partner you've Stirred the Bucket

Or:

Girls Circulate
Boys Trade
Promenade Home

Or:

Boys Trade
Bend the Line and Flutterwheel
Pass Thru
Wheel and Deal
Dixie Grand
Allemande Left
You're Home

Or:

Boys Trade
Bend the Line and Flutterwheel
Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Trade
Centers Face In and Back Out
You're Home

Or you can start them at Home and call:

Heads or Sides Square Thru 4
Right and Left Thru
Outsides Half Sashay
Pass the Ocean
Boys Run
Wheel and Deal
Ferris Wheel
Centers Square Thru 3
Allemande Left
Promenade Home Four steps or Right and Left Grand and you've Stirred the Bucket

Heads or Sides Square Thru 4
Right and Left Thru
Outsides Half Sashay
Pass the Ocean
Boys Run
Wheel and Deal
Bend the Line
Pass Thru
Wheel and Deal
Double Pass Thru
Partner Trade (*everyone*)
Centers Pass Thru
Allemande Left
Right and Left Grand but on the 3rd Hand you're Home

Any Wheel and Deal that does not finish in a Double Pass Thru formation or an Eight Chain formation should be considered choreo for further workshopping and learning later in the class. As such, when the moment feels right, say "Now we are going to learn how to do Wheel and Deal Twice!".

Heads or Sides Square Thru 2
Right and Left Thru
Outsides Half Sashay
Pass the Ocean
Boys Run
Wheel and Deal (*into 2 Faced Lines*)
Wheel and Deal (*Facing Couples*)

Now call:

Allemande Left
Right and Left Grand
You've Stirred the Bucket

Or:

Pass Thru

Trade By

Allemande Left

Right and Left Grand 7 hands and on the 7th hand you've Stirred the Bucket

It's good to note a couple things right now regarding Wheel and Deal. It always seems good to tell your Student Dancers that Wheel and Deal makes a Line of four dancers into a Box of four dancers. In this case, one Couple goes in front of the other, and the Couple going in front is the one that has the Right Hand free while still standing in the Line.

It is also horribly counterproductive to say that the Right-Hand Couple goes in the Middle and the Left-Hand Couple goes behind them on the Outside. As you can see by the few Extended Application sequences provided in this chapter, this description is not always true. You never want to teach your Student Dancers something that is sometimes true and sometimes not. This creates Student Dancer confusion and encourages Student Dancer dropouts. It also encourages some dancers to think you don't know what you are doing.

Later on, you will see that a 2 Faced Line Wheel and Deal is supported by the Line into a Box rule. It should be really easy to say that we did Wheel and Deal into a leader follower Box earlier, and at this time we're going to change your 2 Faced Line into a Facing Box.

You most probably have a helper or two, at some point early in the Square Dance lessons speak up and say something that will seem contrary to your method of teaching, or they think they are providing helpful information. For example, a helper dancer may say "half right half left" when doing Swing Thru. In a case like this, it's usually best to never say "NO" instead, it's usually best to say, "not yet". Or if a helper Boy says, "I take my Girl in the middle and he takes his Girl behind me" or something similar for Wheel and Deal, again it's best to not say "NO", you might consider saying "that's not always true".

Chapter 7: Separate

Separate should almost always be taught as an entire call family. This can be done before or after Grand Square and/or Wheel and Deal, depending on what you think is best for your Student Dancers at that point in time. It can also be taught throughout the next two or three lessons. Most likely, your helpers will be just as green as your Student Dancers when you begin to teach Separate this way.

We are going to make sure you teach Separate in a way that your helpers do not always dance it, so they start paying attention immediately. After all the helper dancers and Student Dancers are completely warmed up, and maybe you have taught or reviewed other calls, get them Home and tell your Student Dancers we are going to learn Separate.

Stop the music and say something like "Now we are going to learn Separate. When I call Heads Separate, the Heads will turn and stand back-to-back and then begin walking forward around the outside until they can directly face the dancer coming towards them". Now call it:

Heads Separate

Then call:

Centers Square Thru 3
Outsides Star Thru
Pass Thru
Centers Square Thru 3
Outsides Partner Trade
Allemande Left
You're Home

Now explain that if you had said Heads Separate Around One to a Line, they should now Face In behind the Sides and Step Forward between them as the Sides slide apart to let them in. Call this:

Heads Separate Around One to a Line

The resultant formation is Corner Lines. So now call:

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

Or maybe call:

Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right
Right and Left Thru
Star Thru
Allemande Left
You're Home

Now repeat it for the Sides, or maybe do the next variation beginning with Sides, like this:

Sides Separate (*and Face the dancer coming toward you on the outside*) and then Star Thru
Centers Square Thru 3 and Face your Corner
Dosado
Star Thru
Star Thru
Allemande Left
You're Home

(Please note the use of Square Thru other than four in the above sequences. Your Student Dancers are far enough along in their lessons now to start using these. You can also begin to substitute Heads or Sides Square Thru 4 with Heads or Sides Promenade Half and come Down the Middle and Square Thru 2 to Face your Corner. Just make sure you always have them Face their Corner as they finish Square Thru of any number). This should work well at this point in your beginner's class progress. Other endings for Square Thru any number, such as Lines Facing Out, will come much later.

You've done Separate Around One to a Line, so now let's do Separate Around 2 to a Line.

Tell your Student Dancers you are going to call Separate Around 2 to a Line, then call it, something like this:

Heads Separate Around 2 to a Line (*do NOT say up to the middle and back*)
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Star Thru
Centers Pass Thru
Allemande Left
You're Home

Or:

Right and Left Grand
Promenade Home

(This may be the time for the occasional Allemande Left, Right and Left Grand, because right now may be the time for the occasional wind-in-the-face-brain-break Student Dancers sometimes need. Once they've completed their lessons and have been actively Square Dancing, they will most likely never again need this type of "brain break". If you personally need this type of "brain break" as a Square Dance Caller, maybe you need to do more homework. The Square Dancers who have been actively Square Dancing for a while seem to only need a two beat semi-deep breath while in Corner or Partner Lines while their mind says, "so far, so good".)

You should definitely add Separate (without saying Heads or Sides Pass Thru) to your permanent choreography.

Now let's teach Separate after Heads or Sides Pass Thru. Make sure you remind your Student Dancers that when they are going Around One or going Around Two that they count only the stationary people, not the person coming towards them on the outside. Try to not use the word "active" because it does not exist in the definitions, and it can lead to some serious misunderstandings later.

Here is a progression of sequences you can call so you do not need to stop them for a formal teach:

Heads or Sides Pass Thru
Separate Around 2 and, come down the middle and Square Thru 4
Dosado
Allemande Left
You're Home

Heads or Sides Pass Thru
Separate Around One, come into the Middle and Square Thru 3
Allemande Left
You're Home

Heads or Sides Pass Thru
Separate Around One to a Line (*do NOT say up to the middle and back*)
Star Thru
Double Pass Thru
Partner Trade (*make sure all dancers do it; all dancers CAN definitionally do it from that footprint so all dancers do it; this might take a reminder*)
Centers Pass Thru
Allemande Left
You're Home

The next sequence will begin the same as the prior sequence, but provides a different teaching opportunity:

Heads or Sides Pass Thru
Separate Around One to a Line (*do NOT say up to the middle and back*)
Star Thru
Double Pass Thru
Face In
Centers Right and Left Thru
Ends Star Thru
You're Home

You may need to remind your Student Dancers, particularly the Ends, that Face In is a call that defines that you turn One Quarter, one wall, 90° in the direction of the Center of the Square. In this case, this leaves us in Lines of four Facing In. Hopefully, you taught this concept when you taught Grand Square.

Here is some more choreo using Separate:

Heads or Sides Pass Thru
Separate Around 2 to a Line
Circle Left
Boys Star Right
Allemande Left your Corner
Promenade Home

Heads or Sides Pass Thru
Separate Around 2 to a Line
Pass Thru
U-Turn Back
Star Thru
Allemande Left
You're Home

Now you should observe the Wheel and Deal zero that is contained within the next sequence, also helping your Student Dancers to learn to dance several calls consecutively while being in a Half-Sashayed partnership:

Heads or Sides Pass Thru
Separate Around 2 to a Line
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right
Pass Thru
U-Turn Back
Star Thru
Allemande Left and You're Home

Now, if you want to have the above the effect and also practice Partner Trade from Half-Sashayed partnerships:

Heads or Sides Pass Thru
Separate Around 2 to a Line
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Right Next Couple Go Left
Pass Thru
Partner Trade
Face your (*current*) Partner
Allemande Left
Right and Left Grand
You're Home

Or, after Partner Trade in the above sequence:

Circle Left till you get Home

The above are sequences can go into your permanent choreo toolbox to sprinkle into all of your future dances, a little bit at a time. This should make your calling more interesting than callers who do not have this material in their wheelhouse. I am not suggesting you do all of these Separate sequences in your initial efforts to teach Separate. They should be sprinkled into your calling during your beginner's class as it progresses. Just make sure you keep "sprinkling" with slightly different Separate sequences each time.

Chapter 8: Run

Run is one of the four foundational calls (Trade, Run, Circulate, Cast Off). It should be initially taught and called from Corner Lines facing Out. This method has the dancer doing the turning part of the Run action always finish Facing In. Call Heads or Sides Square Thru 4, Star Thru, then Pass Thru. Then stop the music, walk up to one of the End Boys, and as you point to his finishing position, say something like:

"Now I'm going to call Boys Run. Boys, you will do your part of a Partner Trade. You will take a forward step to turn and finish in your Partner's position Facing In. Girls as he does this you will slide over to your Partners position as he vacates it and remain Facing Out". Then call it:

Boys Run

Make sure all the Boys are Facing In and all the Girls are Facing Out. Now explain Girls Run line this:

"Now I'm going to call Girls Run. Girls, you will do your part of a Partner Trade. You will take a forward step to turn and finish in your Partner's position Facing In. Boys as she does this you will slide over to your Partners position as she vacates it and remain Facing In". Then call it:

Girls Run

The dancers are now in Out of Sequence Half Sashayed Corner Lines. Do not tell your dancers this. Just call Pass Thru and don't pay too much attention if they pass the wrong shoulder. Now say:

"Boys, I'm going to call Boys Run. She's on your Left this time. Just take a forward step and turn to Face In as you take her position, as she slides over into your spot and stays Facing Out. Now call it:

Boys Run (*do NOT say Left*)

"Now Girls, it's your turn. You will take his spot and Face back In while he slides over to take your spot and remains Facing In. Ready? "

Girls Run (*do NOT say Left*)

The resulting formation is the all familiar Corner Lines. You can now call Pass Thru and repeat the sequence or call Pass Thru and have the Girls Run first each time. This allows the first Run to be a Run Left and also allows the Girls to dance the slide over part and remain Facing In as the Boys do the slide over part and remain Facing Out. This allows all dancers to do all parts.

You should never again have the problem of having the Girls stand still as the Boys Run all the way around the Girls, leaving the dancers in four Lines of two dancers each and the squares enlarged instead of nice compact 2 Faced Lines with proper hand touches.

This is enough for your initial teach of Run, and also for your review of it during the next two lessons. It's probably not singing call choreo yet. As Run is further utilized for greater choreo variations later on, Run (as it will be utilized at that time) will be listed again in the teaching order with explanations of how to use it to set up other choreo, such as Ocean Waves for a Swing Thru or Column Circulates (Right or Left Handed) without the need to teach Touch 1/4 which is deceptively difficult.

Chapter 9: Circulate (Facing and Passing)

It may seem a little early to teach Circulate, but in most situations, it will be just right. You've now been entertaining your Student Dancers and helpers with choreo involving Wheel and Deal, the many variations of Separate, Grand Square, and the Trade and Run choreo you've recently taught them. They're probably ready right now for the exciting mind expanding choreo that Circulate can provide.

As part of the current dance experience they are enjoying, set them up normally in normal Corner Lines by first calling them into a Squared Set and then call:

Heads (or Sides) Square Thru 4
Star Thru

Now stop the music and say something like "Now we are going to learn Circulate. When I call Ends Circulate, you will Dance it like a Pass Thru and connect on the End of the Line in front of you and remain Facing Out. Now let's do it. Ends Circulate".

Make sure all the Ends have now moved forward to the next End position, and you now have Inverted Lines, Ends Facing Out and Centers Facing In.

Now tell them when you call Ends Circulate again, they will walk forward around the Outside passing each other Right shoulders to finish on the other End of the Line, just like Ends Trade to finish Facing In. Then call Ends Circulate.

Now call Ends Circulate again and remind them it's just like a Pass Thru to hook on the End of the Line Facing Out.

Now call Ends Circulate one more time and remind them it's just like an Ends Trade to the other End to Face In.

Tell them they have now Circulated four times. The dancers are right back where they started, in Corner Lines. If it seems your Student Dancers need a brief break, call them Home, then call them back into the same Corner Lines. Then stop the music and say something like this:

"Now I'm going to call Centers Circulate. Centers, your first Circulate will be like a Pass Thru, making you Centers of the Line in front of you, Facing Out. Ends remain Facing In. Here we go! Centers Circulate."

Then say something like "Centers, your next Circulate will be like a Trade. You will drop hands, face each other, pass by each other Right shoulders and Face back In. Okay, Centers Circulate."

Now say, "Now Centers, just like a Pass Thru, Centers Circulate. Then call Centers Circulate one more time and remind them it's just like a Trade."

Tell them they've now danced Circulate four times. They are right back where they started, in Corner Lines.

Hopefully, you got all of the above teaching and choreo completed in one tip. If not, start it up again the next tip and finish the job. Because now you're going to explain something that will be the best way you have ever taught Circulate.

If you have not taught U-Turn Back yet, now will be the time (see chapter 5 for the U-Turn Back teach). You might even set them up in Corner Lines this way this time:

Heads or Sides Promenade Halfway
Come down the middle and Square Thru 2 to Face your Corner and
Star Thru (*it's still a little soon for Slide Thru*)

Now have the Girls do a U-Turn Back, creating Parallel Ocean Waves. This is actually a good time to call U-Turn Back because you'll be creating an immediate "need to know" in their minds.

Then explain something like this to your Student Dancers: "We have been dancing Passing Circulates. Now we are going to dance Following Circulates."

This will probably be a new concept for your helpers. Remember, you want to befriend your helpers, not alienate them.

Tell the End Boys that Ends Circulate will take them straight across to the other Ocean Wave to hook on and remain Facing Out, and the End Girls will go forward to the other End and hook on and Face In. Then call Ends Circulate. Now remind the End Boys that they are currently Facing Out so when you call Ends Circulate again, they will walk forward around the outside to hook on the other End and Face In, as the End Girls walk straight across and hook on the End of the other Ocean Wave and remain Facing Out.

Then call Ends Circulate. Now use a similar explanation and tell the Centers to Circulate, then Circulate again. After that, explain to all that you are now going to say All 8 Circulate and the Ends will do an Ends Circulate and the Centers do a Centers Circulate. Ready, All 8 Circulate. Then call All 8 Circulate again. Now call Girls U-Turn Back and everyone is now in Corner Lines.

Or, instead of Girls U-Turn Back that finishes the above sequence, you could call this instead:

Boys U-Turn Back
Bend the Line (*remember they are Half Sashayed*)
Circle Left
Allemande Left
Promenade Home

At some point very soon after learning all of the above, you might consider calling this sequence:

Heads Promenade Halfway
Come Down the Middle and Square Thru 2 (*Corner Box*)
Star Thru (*Corner Lines*)
Girls U-Turn Back
Centers Trade
Swing Thru (*Right Hand Trade then Centers Left Hand Trade*)
All 8 Circulate
All 8 Circulate

After calling the above, you then have the following options:

Girls U-Turn Back
Right and Left Thru (*Corner Lines*)

Or:

Girls Run
Pass Thru
U-Turn Back (*Corner Lines*)

Or:

Girls Run
Pass Thru
Partner Trade (*it's Half Sashayed*)
Ends Face In and Centers Back Up
You're Home

Or:

Girls U-Turn Back
Star Thru (*Corner Box*)
Allemande Left
You're Home

Or:

Girls U-Turn Back
Pass Thru
Bend the Line (*Corner Lines, Inverted and Rotated*)
Right and Left Thru
Star Thru
Allemande Left
You're Home

Or:

Girls U-Turn Back
Pass Thru
Bend the Line (*Corner Lines, Inverted and Rotated*)
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right (*Zero, same Corner Lines*)
Right and Left Thru
Star Thru
Allemande Left
You're Home

Or:

Centers Trade
Swing Thru (*Right Hand Trade then Centers Left Hand Trade*)
Girls U-Turn Back (*Corner Lines*)
Square Thru 3 and look for your Corner
Allemande Left
Right and Left Grand
You're Home

Or (*after they've learned Fold [see chapter 10 for Fold teach]*):

Girls Fold
Double Pass Thru
Face Right
Bend the Line (*Corner Lines*)
Square Thru 3 and look for your Corner
Allemande Left
You're Home

Or:

Girls Fold
Double Pass Thru
Face Left
Bend the Line
Circle Left
Allemande Left
Promenade Home

Or (*after they've learned Scoot Back*):

Scoot Back
Boys Fold
Double Pass Thru
Face Left
Bend the line (*Corner Lines*)
Square Thru 3 to Lines Facing Out
Bend the Line
Square Thru 3 and look for your Corner
Allemande Left
You're Home

As a chapter ending insert, it's good to look at your choreo and limit your calling of the horribly overused sequence of Touch 1/4 followed by Scoot Back and then Boys Run. You can use any of the sequences below to replace that sequence and get the same result.

To use any of the three sequences below and finish in Corner Lines you need to start every sequence in a Corner Box.

Touch 1/4
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Right and Left Thru (*Corner Lines*)

Touch 1/4
Girls Run
Pass Thru
U-Turn Back
Right and Left Thru (*Corner Lines*)

Touch 1/4
Split Circulate
Boys Run
Reverse Flutter
Right and Left Thru (*Corner Lines*)

The above sequences are the equivalent of calling Star Thru.

I hope this inspires you to search for more options. I also hope you notice that the horribly overused sequence referenced above is not worth mentioning more than once.

Chapter 10: Fold

Fold might seem like it is a "throw-in" call that can be tossed in just about anywhere anytime. While this might be true, Fold is a call that has incredible value in the learning experience for your Student Dancers and also for greatly expanding your own personal choreo toolbox.

Fold is actually best presented as further learning after having learned Run. Run is a call where all dancers move into their Partner's spot with one turning and one not. Fold is a call where the designated dancers take a forward step and turn to Face the position occupied by their Partner standing next to them. The non-designated dancers do not move (although they may move afterwards bringing the Square closer together due to a concept entitled "breathing square").

It's best to teach and call Fold in a way where "breathing square" will not be involved or ignored. "Breathing square" happens when a call is finished, and any two dancers have their shoulder pointed towards another dancer's shoulder and the space between them is not definitionally preserved. These dancers then slide together and touch hands without changing their facing direction. As an example, space preserving happens when Points of Diamonds are established, but that's a subject for a later chapter.

We are still early enough in the progress of Student Dancers that we need to be teaching Fold from Corner Lines Facing Out, set up as follows:

Heads or Sides Square Thru 4 or the equivalent
Star Thru
Pass Thru

This is where you differentiate in their minds between Run and Fold. Don't say this out loud.

Tell your Student Dancers you are going to call Ends Fold. The Centers will remain where they are as the Ends take a Forward step and Turn to Face their Partner's position. In this case, they will be directly Facing their prior Partner. Now here is the entire sequence that you can call, and return them to Infacing Corner Lines:

Heads or Sides Square Thru 4 or the equivalent
Star Thru
Pass Thru
Ends Fold
Star Thru
Partner Trade
Right and Left Thru (*Corner Lines*)

Or, in the above sequence you could skip the final Right and Left Thru and call:

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

Once you have taught your Student Dancers Half Sashay, now is your opportunity to show them how valuable it is that they have learned this call:

Heads or Sides Square Thru 4 or the equivalent
Star Thru
Right and Left Thru
Half Sashay
Pass Thru
Ends Fold
Star Thru (*Corner Lines*)

Of course, you could now call:

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

Another variation would be to insert the following either before or after the Right and Left Thru above:

Pass Thru
Bend the Line
Pass Thru
Bend the Line

Now finish the above sequence with the included final Star Thru and then call:

Allemande Left
Right and Left Grand
You're Home

At this point, this is all you need to do to introduce Fold to your Student Dancers.

You should mostly be calling every or almost every sequence provided in this teaching guide at almost every lesson for the next eight lessons or so. After that, it's not quite so imperative to call every sequence every lesson. They will already have these positions and calls in their minds and will also understand the importance of accurate positioning before, during, and after dancing each call.

Way too many dancers believe that Fold sometimes needs to be directed as "in front of" or "behind". This is an incorrect assumption that is unfortunately due to insufficient teaching. Below is a sequence I believe should be used about four lessons after you've taught Cloverleaf and Zoom:

Heads or Sides Square Thru 4 or the equivalent
Star Thru
Right and Left Thru
Ends Pass Thru
Centers Star Thru
Ends Fold (*look in their ears*)
Centers Cloverleaf and be Home
New Centers Star Thru and Partner Trade
You're Home

When you are calling a dance, it is very good to tell the Centers to back up after the above sequence is completed. This is because they will all step back on the same beat and they sense the unity. This is very positive in your search for excellence. In class, it's best to not tell them and maybe later sometime tell them that when there's no reason to remain in the Center, they back up into a Squared Set. This is definitional.

We will put Fold in more choreo later after teaching Cloverleaf and Zoom.

The concept of "breathing square" was discussed earlier in this chapter and the need for it avoided by the examples provided.

It was not discussed about what ignoring this concept means.

Ignoring the concept of "breathing square" happens when a caller calls something like the following choreo example:

Swing Thru Double
Girls Run
Tag the Line

Do the dancers slide together and touch hands when Tag the Line is completed as they definitionally should? Generally speaking, no. This is almost always the fault of insufficient teaching. The vast majority of callers always tell the dancers to Face Right or Left to establish 2 Faced Lines. While this is perfectly acceptable in creating a smooth dancing experience, the mistake most callers make is to call this type of choreo this way early in the beginner's class. They also incorrectly think that calling Cloverleaf in this situation fixes the problem when it actually greatly increases the difficulty and confusion factor if the dancers do not touch hands first. If the dancers do not touch hands, the completed formation after Tag the Line is eight Lines or Columns of one person each. How do they Cloverleaf away from someone when they might not know who that someone is?

We'll deal with this more later after we teach Tag the Line, but the real fix for this situation is to call Leaders Partner Trade.

Fold will be used more in the next chapter in sequences with Cast Off.

Chapter 11: Centers In and Cast Off

The traditional way of teaching Centers In and Cast Off 3/4 was firmly entrenched in Square Dancing when I began dancing in 1969. In today's greatly refined choreo world, it simply does not serve the purpose of training Student Dancers in a way that helps to promote their Square Dance skills and enhance other calls for a fully successful Square Dance experience.

We will start our teaching of Centers In with the Student Dancers and helpers in a Corner Box. You should consider saying something like this:

"Now we are going to learn Centers In. I will probably call Put Centers In. As the name implies, Centers squeeze in between the dancers in front of you and they will slide apart and let you in."

For your information only, the ending result is an Inverted Line with Ends Facing In and Centers Facing Out. This will be a brand-new position for most of your helpers, so they will be learning also. The good part of this is that your initial teach of Cast Off will have all dancers walking forward. You will also be taking advantage of the inherent secure feeling of Facing In.

The concept of Cast Off now needs to educate the dancers that the wall they are facing is the zero wall. Tell them the term Cast Off will be followed by a fraction that tells them how far to turn forward around their current handhold with their current Partner. Tell them to Cast Off 3/4. Then tell them to Cast Off 3/4 again.

On the first teach, it's time to get them out. Once you get them out and get them home, start with a side couples and do the whole thing again the same way.

Here is the formula to create your own choreo using Centers In from a Corner Box and how to combine Cast Off with Circulate. This is the opportunity to let them know how important Circulate is because of its new application. Remember, it's never best to teach. It's always best to ignite the passion and desire to learn.

Here is the formula to create choreo using Cast off and Circulate:

1. From a Corner Box Put Centers In
2. Cast Off any fraction
3. All 8 Circulate
4. Cast Off any fraction
5. All 8 Circulate
6. Outfacers either U-Turn Back or Run (*your choice*)
- 7a. If they are Half Sashayed, Pass Thru and U-Turn Back
- 7b. If they are standard, Right and Left Thru
8. Star Thru (*Corner Box*)

- 9a. If the #1 Boy/Girl are on the near side of the Square, Allemande Left and you're Home
- 9b. If the #1 Boy/Girl are on the far side of the Square, Allemande Left then Right and Left Grand and you're Home

Your Student Dancers will have already learned Facing Circulates so now is the time where they can see a different application of these learned Circulates. The formula above and all the different variations it can provide should be added to your choreo toolbox for sporadic use at all your future dances. It will add intrigue and excitement for the different type of material you can provide that everyone can dance that not many other callers can provide.

The formula starts you in a Corner Box (after Heads or Sides Square Thru 4 or the equivalent) and returns you to a Corner Box and then have the dancers back Home. Below are a few examples created using the above formula:

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off 3/4
All 8 Circulate
Cast Off 3/4
All 8 Circulate
Centers U-Turn Back
Right and Left Thru
Star Thru
Allemande Left
Right and Left Grand
You're Home

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off 1/2
All 8 Circulate
Cast Off 1/2
All 8 Circulate
Right and Left Thru
Star Thru
Allemande Left
You're Home

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off 1/4
All 8 Circulate
Cast Off 1/4
All 8 Circulate
Centers U-Turn Back
Right and Left Thru

Star Thru
Allemande Left
You're Home

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off $\frac{3}{4}$
All 8 Circulate
Cast Off $\frac{1}{2}$
All 8 Circulate
Ends U-Turn Back
Right and Left Thru
Star Thru
Allemande Left
You're Home

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off $\frac{1}{2}$
All 8 Circulate
Cast Off $\frac{3}{4}$
All 8 Circulate
Ends Run (*a formula variation*)
Right and Left Thru
Star Thru
Allemande Left
You're Home

Heads or Sides Square Thru 4 or the equivalent
Put Centers In
Cast Off $\frac{3}{4}$
All 8 Circulate
Cast Off $\frac{1}{4}$
All 8 Circulate
Centers Run (*a formula variation*)
Right and Left Thru
Star Thru
Allemande Left
You're Home

I think you get the idea. As you can see in the above two sequences, when it's time to go for the get out (which is after the final All 8 Circulate and then either Ends or Centers Run), it's a good variation to utilize if it gives you standard couples facing in.

Consider developing sequences using the formula that will allow you to workshop Circulates in a way that will help your Student Dancers become confident, happy, successful, long-term Square Dancers. If you want the same dancers facing in for both Circulates, once as an End and once as a Center, choose fractions that accomplish this.

If you want to have them Circulate as an End one time and Circulate as an End the other time, once facing in and once facing out, choose fractions that accomplish this.

Occasionally, you may have the difficult situation of being forced to teach in a building that is five-sided or circular. You might even be teaching outside with no references for facing the wall behind you. If you tell one of your Student Dancers that is confused to turn and face towards the tennis courts, make sure there's not tennis courts in three of the four directions they can look!

The basic concept of dealing with this situation is having them do a Turning Trade $1\frac{1}{2}$ times. You can also tell them that they're normal Turning Trade is actually a Half Turn when they change places. Then they actually turn halfway toward completing another Trade with the same dancer, making it a $\frac{3}{4}$ turn when you call Cast Off $\frac{3}{4}$. They touch hands in Lines before and afterwards anyway, so this should be an easily absorbable concept for your Student Dancers when learning in a difficult situation as described in the above paragraph.

It's worth noting at this time that you have now completed your teaching of the four foundational calls. As a reminder, they are Trade, Run, Circulate, and Cast Off. Once these calls have been mastered by your Student Dancers, the order in which you teach the remaining calls and positions becomes more variable. Up to this point, you have hopefully been adhering specifically to every call being taught the way it is described in this guide and also in the order as presented in the BTG Teaching Order.

If you have, you are probably now noticing the confidence and excitement and passion your Student Dancers have developed. Hopefully, this will translate into them being so excited when they tell their friends about this new wonderful activity they found, your next beginner's class will be more populated and these Student Dancers will be helpers.

Chapter 12: Flutterwheel and Reverse Flutter (avoiding 2 Ladies Chain from Infacing Lines)

Flutterwheel and Reverse Flutter should almost always be taught very soon after your Student Dancers have learned and danced the four foundational calls. You might even teach these two Flutter calls while you are still teaching the four foundational calls. This helps you avoid calling 2 Ladies Chain from Infacing Lines, which causes abrupt uncomfortable overturning to the Left and Right by the women. This causes them to tire sooner and leave the dance early, taking their partners with them. As a general rule, you should also avoid 2 Ladies Chain from Infacing Lines in all of your choreo.

If you need 2 Ladies Chain for Square resolution purposes, call Right and Left Thru and then Flutterwheel instead.

If you need the Boys to be partnered with the Girl in front of them, NEVER call 2 Ladies Chain followed by Right and Left Thru. This is horrible overturning for the Boys. What you need to call here instead is Flutterwheel. When the flow for Flutterwheel isn't there (as it often isn't), achieve the proper flow by calling this:

Square Thru 3
Courtesy Turn
Flutterwheel

It is highly recommended you read and internalize the next two chapters before you begin teaching the Flutter calls. These chapters will be entitled: Tantalizing Tidbits and Turn Thru, and The Power of Zoom. This is because it will empower you to call several tips with varied choreo that will provide your Student Dancers and your helpers with exciting new dance experiences over and over again.

Moving right along, Partner Trade is by far the most important call to review and dance right now, as you are preparing them to learn Flutterwheel and Reverse Flutter. This is so they can start getting accustomed to the dancing flow of Partner Trade followed by Reverse Flutter. This is something you should call fairly regularly to unwind the Boys rather than continuing to turn them to the Right over and over again.

You will be teaching Wheel and Deal from Outfacing Lines, and Zoom, very soon also. These are subjects for future chapters. The very next chapter will be entitled Tantalizing Tidbits and Turn Thru. The Tantalizing Tidbits stuff will be utilized to create "brain spacing" when you are teaching the calls in the next few chapters.

Flutter is a perfect opportunity to teach your Student Dancers that two people can change places without hearing the word Trade. Trade traditionally requires dancers to have their shoulders pointed towards each other). This is one reason why it is so vitally important to teach Flutter early. As you will also see, another reason is that Flutter, Zoom, and Wheel and Deal will help you build wonderful new dance experiences for

your Student Dancers. This will add a new level of excitement to their dancing experience.

Hopefully, you are still calling Partner Trade only from Corner Lines Facing Out so that everyone is Facing back In when they finish. So as a warm up for a Flutter teach, it might be beneficial to first call this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (*Corner Lines*)
Pass Thru
Partner Trade
Pass Thru
Partner Trade (*Corner Lines*)
Right and Left Thru
Right and Left Thru again (*Corner Lines*)

As they begin the Courtesy Turn portion of the final Right and Left Thru in the sequence above, stop the music and say we are now going to learn Flutterwheel.

Tell your Student Dancers something like "Girls, when I say go, you will step forward and gently take each other by the right forearm and turn like a Right Allemande until you can let go and return to where you are standing right now, Facing back In. That's what you do with your right hand".

You said "and return to where you are standing right now" because 4 Ladies Chain muscle memory may set in. Teaching Flutterwheel will be infinitely more difficult if you have already called 2 Ladies Chain from Infacing Lines.

Then continue with something like this:

"Girls, get a good look at the Boy directly across from you. He's going to be your new Partner. As you do your Right Allemande with each other, you will use your Left hand to escort him back with you to be your new Partner, exactly where you are standing right now."

"Boys, get a good look at that Girl across from you because when she comes towards you and offers you her left hand, you gently hold her left hand with your right hand and go forward with her to be her new Partner, over there."

Now call Flutterwheel and keep helping and let your helpers help also.

After two or three tries, if you have a Student Dancer Boy who is still not willingly going with the Girl across from him back to her spot, you might say something like this: "Girls, as you do your Right Allemande this time, I want you to use your left hand and grab hold of that guy's right ear and pull him back with you!"

This should create a lot of giggles. You may have guys covering their ears with their hands. You may have some women shaking their index fingers at the guy across from

them. This could be a really funny moment if you handle it correctly. This tremendously helps in the learning effort. If you are teaching kids, make sure you tell them you are kidding.

At this stage, don't call Reverse Flutter yet. It's better to call Flutterwheel twice to give them more practice. As long as you call it two times, four times, any even number of times, your Student Dancers will return to a Corner Line.

Once they are dancing Flutterwheel accurately and smoothly, go ahead and teach Reverse Flutter, probably during the same lesson. This is explained later in this chapter.

In a few lessons your Student Dancers will be learning Wheel and Deal from Outfacing Lines, maybe the very next lesson after you have taught the Flutter calls. Right now, of course, you will continue to call Flutterwheel two times or four times so they always return to the Corner Line. This is so you can utilize previously danced choreo.

Once your Student Dancers have learned Wheel and Deal from Outfacing Lines, you should call Flutterwheel an odd number of times. You might consider the following sequence as one of your choices:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Right and Left Thru
Pass Thru
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

As you know, it's always best to inspire the need to know and the desire to learn, rather than just teach. With the choreo above, this is exactly what you've done. You used recently learned calls to take them on a choreo journey that is new and exciting. You are the one who is guiding them on this journey. Be ready at this time for a little happy and a somewhat unexpected mood "oomph" to happen right now. Enjoy it with them.

Hopefully, you have avoided calling 2 Ladies Chain from Infacing Lines. If you haven't avoided it, you will have immense difficulty teaching Flutterwheel.

The Girls will have a horrible time trying to hold on to the right arm and return to their starting position instead of going across to be Courtesy Turned by the Boy in front of them. Once 2 Ladies Chain muscle memory is ingrained, teaching Flutterwheel is a nightmare.

This is worth emphasizing over and over again.

Chapter 12: Flutterwheel and Reverse Flutter (avoiding 2 Ladies Chain from Infacing Lines)

Avoiding this nightmare is exactly why it is advisable to teach Flutterwheel and Reverse Flutter during or just after the teaching of the four foundational calls, so you can avoid calling 2 Ladies Chain from Infacing Lines at all cost.

A lesson or two after you have taught Wheel and Deal from Outfacing Lines, you will be teaching Zoom. Dancing all around the Square with these new calls your Student Dancers have learned will be a new and exciting dance experience. So, you might consider calling this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal

The above sequence has two possible finishes, depending on whether your Student Dancers know Zoom yet or not:

Finish 1:

Double Pass Thru
Leaders Partner Trade
Allemande Left
You're Home

Finish 2:

Zoom
Centers Square Thru 3 and look for your Corner
Allemande Left
Right and Left Grand
You're Home

This Wheel and Deal and Zoom choreo is being presented here to give you some context as to why it is so vitally important for you to strictly adhere to the principals in this teaching guide, exactly as presented. Do it 100% correctly now, and the rest of the class will be much easier. Your Student Dancers and your helpers should be much happier. You will have better class retention. You will have better recruitment for your next class. This seems to be an almost universal fact.

It is also equally important that if you do the above instructions 100%, you consider the remainder of the teaching order to be flexible. The BTG Teaching Order is not intended to be a hard and fast teaching order. It is meant to be flexible based on the needs and abilities of your Student Dancers.

Moving along, you will probably teach Reverse Flutter during the same lesson you are teaching Flutterwheel, or possibly the next lesson.

After your Student Dancers have learned Flutterwheel and Reverse Flutter, it's okay to call one and then the other so that now they can learn the difference.

It is tremendously destructive to continuously, over and over again, call Reverse Flutter and then Flutterwheel (or vice versa). This happens a lot because this combination is the equivalent of Right and Left Thru. Callers who do this are leaving dancers on the same side of the Square, missing out on a great opportunity to provide a fun and exciting new Square Dance journey with Wheel and Deal and Zoom, having their Student Dancers dance all around the Square.

This is why Zoom and also Wheel and Deal from Outfacing Lines will be taught very soon, very shortly after you have taught Flutterwheel and Reverse Flutter.

2 Ladies Chain from Infacing Lines has been included in lots of choreo that has been written over the years. In any sequence you see that includes 2 Ladies Chain from Infacing Lines or Boxes, replace it with:

Right and Left Thru
Flutterwheel

If the choreo sequence includes 2 Ladies Chain followed by Right and Left Thru, call this instead:

Pass Thru
Partner Trade
Reverse Flutter

Once you (the instructor) have internalized all of the above principles, it is now okay to go forward and teach Reverse Flutter. Start with choreo something like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (*Corner Lines*)
Pass Thru
Partner Trade

As your Student Dancers are beginning the Partner Trade, stop the music and say "now we're going to learn Reverse Flutter".

Then continue with an explanation that is similar to the way you taught Flutterwheel:

"Boys, when I call Reverse Flutter, I want you to go forward and do an Allemande Left with each other and return back to the footprint where you now are standing. Get a good look at that Girl across from you. As you Allemande Left with each other, offer your right hand to the lady in front of you and escort her back to your starting position. Ready, guys? Reverse Flutter." Help them. Let your helpers help them, too

Remember, if you call Reverse Flutter an even number of times, it zeroes out.

You will be using Reverse Flutter after Partner Trade and also after Star Thru, and later after Slide Thru. Here are some sequences to support this teach:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
No Hands Star Thru (*Corner Lines*)
Pass Thru
Partner Trade
Reverse Flutter
Pass Thru
Wheel and Deal
Centers Pass Thru
Allemande Left
Promenade 4 Steps Home

(Anytime it's four steps Home, you can start counting immediately after the word Home. On each down beat, say one, two, three, four. Many will start counting with you.)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
No Hands Star Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Right and Left Thru
Pass Thru
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
No Hands Star Thru (*Corner Lines*)
Reverse Flutter
Pass Thru
Bend the Line
Right and Left Thru
Pass Thru
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

You may notice in the last two sequences above, immediately after Reverse Flutter or Flutterwheel, both sequences are the same. That's because you have used an

equivalent. Right and Left Thru and Flutterwheel leaves you in the same footprint as Reverse Flutter.

I hope you also notice you are beginning to teach Slide Thru without a walk thru or defining it, by calling No Hands Star Thru.

This is emphasizing the need to say “No Hands” before you say “Star Thru”.

Now here's a cool way to show variation with Flutterwheel and Reverse Flutter when you first teach them and are beginning the review phase:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Right and Left Thru
Flutterwheel
Reverse Flutter
Allemande Left
You're Home

This might be the first time your Student Dancers will be dancing Right and Left Thru from the Corner Box situation rather than Corner Lines. Make sure you are prepared to help. Sometimes it helps to remind them they need to return to Face the same couple directly. Sometimes it also helps to explain that they are now in Boxes that are end-to-end instead of Lines which are Boxes side-by-side.

Here is another sequence you could call to exercise their knowledge of Flutterwheel and Reverse Flutter before teaching other calls mentioned in this chapter:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (*Corner Lines*)
Reverse Flutter
Flutterwheel
Star Thru
Allemande Left
You're Home

Calling Star Thru is usually better before Reverse Flutter than Slide Thru because it keeps things more concise and dances better, particularly when they are New Student Dancers. This is because Star Thru almost always finishes in Infacing Lines from 8 Chain Thru boxes, while Slide Thru oft times finishes in 8 Lines of one person each.

Please note at this time that it is usually very destructive to the learning process to call "Reverse FlutterWHEEL" this early in class. It seems that in many dancers' minds they do not properly internalize the important meaning of the word Reverse, and instead only "hear" the word Flutterwheel because that's what they've already heard. So, they can't tell who goes in first no matter which one is called. The more skilled the dancer is, the less it matters weather you say Reverse Flutter or Reverse Flutterwheel.

As we progress thru the next few chapters, understanding that the four foundational calls have already been taught, reviewed, and danced, here is the estimated priority of the calls referenced in this chapter. This is a listing, not a sequence:

Wheel and Deal (*from Outfacing Corner Lines*)
Double Pass Thru
Zoom
First Couple go Left Next Couple Go Right
First Couple Go Right Next Couple Go Left
Slide Thru (*initially taught as Star Thru with no hands from the Corner Box so they finish in the all familiar Corner Line*)

Later on, when you wish to workshop Slide Thru from same sex facing dancers, you can tell them to do their part of a Star Thru with no hands.

Much later, possibly during a workshop, you might wish to show Flutterwheel and Reverse Flutter again defined as Right Hand Dancer and Left Hand Dancer.

Here's another secret you might utilize:

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*)

To go on with other choreo from this Corner Box, or you could call:

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

Also notice we are not teaching Sweep 1/4 yet. Many calls will be taught and perfected before we teach this call.

As a final addendum to this chapter, here are some choreo truths (requiring standard couples but not stating required flow at this time):

Reverse Flutter = 2 Ladies Chain

Flutterwheel = 2 Boys Chain (as a description only)

If you call Pass Thru then Wheel and Deal from Corner Lines, the following truths apply:

Flutterwheel before Outfacing Lines Wheel and Deal = Boys Zoom after Outfacing Lines Wheel and Deal

Reverse Flutter before Outfacing Lines Wheel and Deal = Girls Zoom after Outfacing Lines Wheel and Deal

If you want to call Boys Zoom or Girls Zoom after Pass Thru then Wheel and Deal from Corner Lines, here is the entire formula starting from a Squared Set so you can have your Student Dancers finish at Home:

1. Heads (or Sides) Square Thru 4
2. Star Thru (*with or without hands*)
- 2 ½. Optional Square Thru 3 and Courtesy Turn
3. Pass Thru
4. Wheel and Deal

5. If you now call Girls Zoom:

6. Double Pass Thru
7. All Partner Trade
8. Double Pass Thru
9. Leaders Partner Trade
10. Allemande Left
11. Right and Left Grand
12. You're Home

5. If you call Boys Zoom instead:

6. Double Pass Thru
7. Leaders Partner Trade
8. Centers Face In and Back Out
9. You're Home

All of the above is included in this chapter because it is one general theory to have your Student Dancers continue to progress thru a stagnation point that happens in most beginners classes at about lesson eight. This stagnation point is quite possibly best described as:

Mental Meltdown

The principles presented in this chapter are the best way to push thru Student Dancer Mental Meltdown. It will take a few lessons, but stick with it and your Student Dancers almost always will emerge as rapid learners for the remainder of the class. Their excitement will continue to build. If you stick with it, they will stick with it also.

Following these principles as you progress thru the BTG will allow you to have better dancers at the completion of the class, more Student Dancers remaining in the class

and not dropping out, and recruitment for your next class should be better. The helpers will be happier.

It is very important to stick with the principles presented in this BTG.

In most cases, the actual order in which the calls are taught (after the four foundational calls have been taught) is not nearly as important.

Chapter 13: Tantalizing Tidbits and Turn Thru

The calls and concepts presented in this chapter will be presented in the teaching order as a solid concept, but they are not meant to be taught that way. They are in one section so you can always refer back to it to find a specific little tidbit you can use to enhance the learning and dancing experience for your Student Dancers.

There are times in every beginners class where the Student Dancers seem to be "hitting a wall" where they can't learn new material, and reviewing or dancing the calls they've learned does not seem to help. This is an anomaly time when goofy ideas seem to come in handy to reset their learning abilities. You can pepper these ideas into their dance experience, like a little bit of sugar sometimes, like it helps sweeten lemonade just enough to make everyone smile.

First Tantalizing Tidbit: Variations of Grand Square

Sides Face Grand Square 6 Steps is easily danceable and different enough to entertain and yet it is a great setup for a Corner Line, just as if you had called this:

Sides Square Thru 4 (*or the equivalent*)
Star Thru

Walk your Student Dancers thru it one time and that's usually all that is needed. Your helpers will be learning it also. Once you've taught this and danced them thru it, add it into your regular choreo, one time per dance or so.

Grand Square 6 Steps is a cool way to occasionally set up a Corner Line. So is Grand Square 10 Steps, which should only take a verbal helper cue after calling Grand 6 Steps. Sides Face Grand Square 10 Steps is the equivalent of this:

Heads Square Thru 4 (*or the equivalent*)
Star Thru

Here is a sequence that could work really well in your beginner's class after they have danced the above sequence a few times and a few lessons later:

Heads Half Sashay
Sides Face Grand Square 10 Steps (*Lines with same sex Partners, Boys on the Right, Girls on the Left*)
Pass Thru
Wheel and Deal
Double Pass Thru
Face Right
Bend the Line (*Corner Lines*)

The above sequence puts them in a Corner Line just as if you have called:

Heads Square Thru 4
Star Thru

Second Tantalizing Tidbit: Turn Thru

Moving on, let's talk about presenting to your Student Dancers the difference between Arm Turns and Turn Thru and Allemande Left.

Turn Thru is danced from definitionally direct Facing dancers or dancers who are already holding right hands/arms. They Right Arm Turn exactly Half and then Step Thru to finish exactly back to back.

Allemande Left and Arm Turns automatically convert any formation into a definitional Circle. Dancers will dance the required dance action with a dancer who is either in front of them in the Circle formation, or possibly the dancer who already has a hand/arm hold with them. The ending formation is a definitional Circle.

Before you begin doing any of this Arm Turn vs Allemande vs Turn Thru stuff, your Student Dancers should have already acquired a working knowledge of Turn Thru from Lines Facing In. Here is your setup:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or Slide Thru or No Hands Star Thru)

Stop the music and explain that we are now going to learn Turn Thru. Explain to your Student Dancers that they will Step Forward and gently join right arms with the dancer in front of them, then Turn exactly Half and then Step Thru to finish back-to-back, facing the wall that is behind them now.

The ending formation is Half Sashayed Lines Facing Out. Now call:

Bend the Line

This will probably be the first time your Student Dancers will be dancing Bend the Line from Half Sashayed couples.

It is imperative you call the above exactly as described. In this first teach of Turn Thru, then calling Bend the Line, several important things will happen:

1. Any dancer who does not remain properly Facing Out will not be able to properly Bend the Line
2. The concept that any dancer doing a Turn Thru must always Step Thru finish back-to-back (a concept misunderstood and abused by most Dancers). You are fixing this problem in your initial teach of Turn Thru

3. The helpers will be paying close attention during this teach, and that increases their respect for you

After the above Bend the Line, your quick get out will get everyone's attention and respect. Here it is:

Ends only Bend the Line
Centers Back Up
You're Home

Or:

Circle Left
Allemande Left
Promenade Home

The absolute worst thing you can call during their first 10 lessons of dancing Turn Thru is to call U-Turn Back. Why should they remember to remain Facing Out when you are just going to have them turn around to Face back In anyway?

After the Half Sashayed Bend the Line, the second worst thing you can do is to call Turn Thru again, followed by Courtesy Turn. Yes, this is probably good choreo about 15 lessons or so after this original teach of Turn Thru, but doing it during the initial teach is tremendously destructive. Why should they remember to remain Half Sashayed when you're just going to standardize them one call later anyway?

Actually, it could be very productive for you to insert the following footprint Zero, leaving them Half Sashayed throughout the entire zero:

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

Then do either of the two above Get Outs.

You can actually return to Arm Turn choreo just about anytime during any of this process that you wish. Just remember to call Arm Turn choreo only from a Circle, and remain in the Circle, calling something like this:

Circle Left
Allemande Left
Turn Partner Right Arm around
Allemande Left
Promenade Home

Third Tantalizing Tidbit: Dosado and Walk All Around the Corner and Seesaw

After your Student Dancers have perfected the above choreo so you can call it semi regularly, when you think it's time to move on to the next tantalizing tidbit, you can start workshopping the difference between Dosado and Walk All Around the Corner and Seesaw.

It would be best for you to call the following before you start the above idea:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Dosado
Star Thru (*Corner Lines*)

After the dancers are in Corner Lines with the above sequence, you might consider calling this:

Dosado
Pass Thru
Bend the Line
Dosado
Star Thru
Allemande Left
Right and Left Grand
You're Home

This will emphasize that Dosado returns the dancers to the same original footprint facing the same dancer.

Once all the dancers have finished and they are Home in a Squared Set, stop the music and say we are going to now learn Walk All Around Your Corner and Seesaw your Partner.

Tell them when you say Walk All Around Your Corner, they will first Face their Corner. So, tell them to Face their Corner right now. Then say:

"Keeping your right shoulders almost touching the entire time, walk forward around your Corner until you can come back and Face your Partner". You may need to remind them they need to let go of their Corner. Now have them turn around and do it again.

Then say:

"Now that you are Facing your Partner, we are going to Seesaw. Keep your left shoulders pointed toward each other the entire time, walk forward around each other until you can step forward and be Facing your Corner".

You can also say that when we put these two calls together it will feel a lot like they are making a figure eight pattern. Then start the music and call Walk All Around the Corner right shoulders around, then Seesaw your Partner left shoulders around to go back and

Face your Corner. Now call it again and make it sound rhythmic like you're actually calling a dance, blending into an Allemande Left and Right and Left Grand and Promenade Home.

After the above mentioned practicing of Dosado and the Walk Around the Corner and Seesaw, it might be good to call the following sequence just to make sure they understand the differences:

Circle Left

Allemande Left

Dosado (*they should already be Facing their Partner for this call*)

Weave the Ring (*to make sure they have finished Dosado Facing their Partner*)

At some point it may be helpful to introduce some multi-position aspects to the learning experience you are providing for your Student Dancers. It's always best to introduce something that seems initially like it will be more difficult than it actually turns out to be. Flutterwheel and Reverse Flutter fit this description perfectly.

Before we move on, it's best to remind you at this time that it can be a negative in the learning experience to say the words Reverse FlutterWHEEL when you want to call Reverse Flutter. About 15 lessons or so after they have learned Flutterwheel and Reverse Flutter, it's okay to then to say the words Reverse Flutterwheel. At the learning stage of these two calls, this can cause confusion in the minds of some Student Dancers. It's always best in the learning phase to make the two calls sound completely different, as much as possible. This concept is aided by not using the word wheel. Just call Reverse Flutter, so the word wheel only appears in Flutterwheel.

The following is for further workshopping much later in their learning experience.

Fourth Tantalizing Tidbit: Flutterwheel and Reverse Flutter

Start with Corner Lines using the usual setup. Then explain that you've been saying Girls go in with a Right Arm and pick up the Boy and bring him back, and that's the way Flutterwheel is usually danced. However, that is not the definition. Now call Half Sashay and make sure they have Lines. Now tell them it's actually the right-hand dancer of each couple who goes into the Center of the Box with the Right Hand and picks up the opposite dancer as their new Partner and brings them back. Now help them have the Boys lead with the Right Arm and pick the Girl up and bring her back to Half Sashayed Lines.

Here is some choreo you can use to have your Student Dancers practice Flutterwheel and Reverse Flutter:

Heads (or Sides) Square Thru 4 (*or the equivalent*)

Right and Left Thru

Half Sashay

Flutterwheel

Reverse Flutter

Pass Thru
U-Turn Back (*Corner Lines*)

Fifth Tantalizing Tidbit: Backtrack

Backtrack is a nice Tantalizing Tidbit after your Student Dancers have danced Arm Turns for a while. Most likely, it will not require a formal teach. Here are a couple choreo sequences for you to call, from a Squared Set:

Circle Left
Circle Right
Drop hands go Single File
Girls roll out and Backtrack, go the other way, Boys keep going
Pass your Partner once
Meet her again and Turn by the Right Arm
Allemande Left your Corner
Promenade your Partner Home

Circle Left
Drop hands go Single File
Girls roll out and Backtrack, go the other way, Boys keep going
Find your Corner, Allemande Left
Promenade Home

Sixth Tantalizing Tidbit: Stars

This Tantalizing Tidbit is a bit more involved certainly worth the effort. If you place it correctly, your Student Dancers will love it! It's an old-time singing call figure that uses Stars:

Heads Square Thru 4
Make a Right Hand Star
Heads Star Left in the middle
Face your Corner (*Corner Box*)

Equally important is:

Sides Square Thru 4
Make a Right Hand Star
Sides Star Left in the middle
Face your Corner (*Corner Box*)

Call it as described above and it will not require a formal walk thru. You can just cue your dancers thru it because the Original Heads are the Heads and the Original Sides are the Sides.

When you first call this for your Student Dancers, do it as a patter sequence. Secondly, you can later call it as a singing call figure with the following usage:

Opener

First Heads figure with the Star choreo above with the last call being Swing your Corner

Second Heads figure with a completely different figure with the last call being Swing your Corner

Middle Break

First Sides figure with the Star choreo above with the last call being Swing your Corner

Second Sides figure with a completely different figure with the last call being Swing your Corner

Closer

This will add a completely different flavor to your calling for your Student Dancers and make it feel much more like a real full dance.

Have them make their Stars with a fingers-to-the-sky Teepee touch and it's all good.

As a final thought, Shoot the Star is an Arm Turn call. It is best taught as being an Allemande Left with the dancer who is currently holding left arms with them. It is strongly advised that you wait to teach Thars until the entire Mainstream (maybe even Plus) list has been taught and danced. You will hear more about this in a future chapter.

At this point in time, you are still refraining from calling Half Sashay from a Circle. This is by design. You do not want to minimize the importance of Half Sashay artificially, you don't want some club helper Girls destroying progress by doing a Rollaway which some Student Dancers will clumsily try to copy, and you don't want your Student Dancers overvaluing Half Sashay, which could slow their progress. You want your Student Dancers to absorb Half Sashay as a setup for much greater choreo creativity and dancing enjoyment, not a destination call like Wheel and Deal, Square Thru, Pass the Ocean Etc.

The next chapter will be The Power of Zoom. This will make your choreo exciting for your Student Dancers and your helpers.

Chapter 14: The Power of Zoom

Let's begin this chapter with a powerful and absolute don't:

Don't ever call Centers Zoom unless you only want the Centers to do the call.

There will be sequences provided in this chapter so your Student Dancers never absorb the incorrect concept that it is always the Centers of the Square who roll back to the outside when you call Zoom.

Centers Zoom can definitionally be called from a Right-Hand Column or a Left-Hand Column. This will be explored in a future chapter in choreo sequences regarding the teaching of Touch 1/4 and Column Circulate.

Start your Zoom teach with this sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Double Pass Thru (*remind them to walk forward passing two people*)

Then say something like this: "I'm going to call Boys Zoom. The lead Boy will turn away from his Partner and walk around the guy behind him and keep turning to stand in his place to be looking at his back. The other guy, the trailing guy, will step straight forward into the leading guy's footprint as he vacates it, and stay Facing Out. Ready? Boys Zoom." You will probably need to tell them they are going to change places.

Make sure one Boy steps straight forward and the other one makes a full turn. This is another way two dancers can change places without hearing the word Trade. This concept of another way for two dancers to change places without hearing the word Trade is very important in the learning experience.

If you think the Boys need a little more work, call Boys Zoom two more times.

Then finish the sequence like this:

Leaders Partner Trade

Now you either call Allemande Left and You're Home or Centers Face In and Back Up and You're Home.

Now call the same sequence again but begin with the Side Couples instead of the Head Couples. This will give you a different Lead Boy and a different Trailing Boy. The Boys will then have danced both parts of Zoom.

(You may notice that Boys or Girls Zoom after a Corner Line Pass Thru then Wheel and Deal sets up a Corner Box Friends-and-Strangers sight calling resolution situation.)

Leaders and Trailers could be mentioned at this time. A Leader is someone who is Facing Out from the Center of the Box of 4 where they are standing. A Trailer is Facing In towards the Center of the Box of 4 in which they are standing. When dancing Zoom, the Leader dances the roll-back part and the Trailer dances the Step Forward part.

Now recreate the sequence so we can do Girls Zoom, like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Double Pass Thru (*remind them to walk forward passing two people*)

Now teach Girls Zoom the same way you taught Boys Zoom. Then call it. Girls Zoom.

The entire sequence with resolution will look like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Double Pass Thru (*remind them to walk forward passing two people*)
Girls Zoom
Outsides Partner Trade (*or Leaders partner Trade*)
Star Thru (or No Hands Star Thru)
Star Thru (or No Hands Star Thru)
Allemande Left
You're Home

After you've done the above a few times, and spaced it out a bit with stuff like 4 Ladies Chain and Grand Square, it's okay to go ahead and call Boys Zoom or Girls Zoom after Wheel and Deal with sequences like these:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Girls Zoom
Double Pass Thru
Outsides Separate and be Home
Others Partner Trade
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Boys Zoom
Double Pass Thru

You can complete the above sequence with it:

Leaders Partner Trade
Allemande Left
You're Home

Or:

Leaders Partner Trade
Centers Face In and Back Up
You're Home

Or:

Face In
Star Thru (or No Hands Star Thru)
Centers Star Thru (or No Hands Star Thru) and Back Up
You're Home

After your Student Dancers are comfortable dancing Boys Zoom and Girls Zoom with the above sequences, now we can move on and teach that when we say Zoom, everyone plays. Here are some sequences that will add value to the need to know Flutterwheel and Reverse Flutter, as well as Zoom when everyone plays:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru
Reverse Flutter
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Zoom
Centers Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Zoom
Centers Square Thru 3
Allemande Left
Right and Left Grand
You're Home

The two sequences above are identical except we replaced Reverse Flutter in the first sequence with Right and Left Thru and Flutterwheel in the second sequence. So, the following truth exists:

Reverse Flutter = Right and Left Thru and then Flutterwheel

Here is a sequence with a brain teaser Get Out if your Student Dancers or your dancers at any given dance appear to need to be challenged a little bit:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru (or No Hands Star Thru)
Pass Thru
Wheel and Deal
Centers Right and Left Thru
Flutterwheel
Zoom
Double Pass Thru
1/2 Partner Trade (*finishes in Tidal Waves*)
Head Girls Trade
On each Side, Girls Trade
Side Boys Trade
Sides Wheel and Deal
Heads Bend the Line
You're Home

Here is some choreo with variables:

Heads (or Sides) Star Thru
Zoom
Double Pass Thru
Girls Zoom
Leaders Partner Trade
Reverse Flutter

You can finish the above sequence with:

Allemande Left
Right and Left Grand
You're Home

Or

Star Thru (or No Hands Star Thru)
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Zoom
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

Or

Star Thru (or No Hands Star Thru)
Right and Left Thru
Flutterwheel
Square Thru 3 to Face Out in Lines
Bend the Line
Pass Thru
Wheel and Deal
Centers Square Thru 3
Allemande Left
You're Home

Here is another one:

Heads (or Sides) Star Thru
Zoom
Zoom again
Centers Square Thru 3 to Face your Corner
Pass Thru
Outsides Separate and be Home
Centers Square Thru 3 and Courtesy Turn
You're Home

If at some point your Student Dancers seem to be craving a little more brain work, Half Zoom is a good choice.

Call Heads Star Thru, stop the music, and tell them you are going to call Half Zoom. Explain that the Trailers, the current Outsides, will Step Forward Half a position as the Leaders, the current Centers, will roll back and hook on the end and remain Facing Out. Here is a sequence:

Heads (or Sides) Star Thru
Half Zoom
Cast Off 3/4
Centers Trade
Ends Face In
Centers Right and Left Thru and Back Up
You're Home

Half Zoom in this instance sets up Inverted Lines very similar the Inverted Lines you set up when you taught Centers In, so this should not seem unfamiliar to your Student Dancers. You then taught them Cast Off 3/4 so this will not be unfamiliar either.

Here is a variant on the above sequence:

Heads (or Sides) Star Thru
Half Zoom
Cast Off 3/4
Centers Trade
Ends Face In and be Home
Heads Square Thru 2 and Face your Corner
Pass Thru
Centers Square Thru 3
Outsides Separate and be Home
Centers Courtesy Turn your Original Partner
You're Home

When you call "Separate and be Home", do you know what call you are teaching your Student Dancers without giving it a name yet? Your helpers may not have guessed it yet.

But they are probably already saying No Hands Star Thru is really Slide Thru.

Chapter 15: Slide Thru

Slide Thru is a Star Thru with no hands, just like Weave the Ring is a Right and Left Grand with no hands.

It will also be greatly beneficial if you work into the Corner Line rather than start in the Corner Line and work out of it.

You probably should warm up your Student Dancers and helpers a little bit by using the choreo beginnings you've been calling since lesson two:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Star Thru

The major difference right now is that you will call No Hands Star Thru every time during this warm up. Star Thru will be replaced by No Hands Star Thru.

After you have begun the sequence again with the Sides initiating, at some point very soon it will be time to put your Student Dancers in a Corner Box, stop the music, and tell them we are now going to learn the name for No Hands Star Thru. Here is the setup for a Corner Box:

Heads (or Sides) Square Thru 4 (*or the equivalent*)

Teaching Star Thru from a Corner Box is very consistent with the teaching method you've been using as defined in this BTG, beginning when you taught Trade. Your Student Dancers were in Corner Lines facing out, and the dancers who did Trade both finished Facing In.

When you begin teaching Slide Thru from a Corner Box, all dancers will do Slide Thru and all dancers will finish in Standard Lines Facing In. These lines will be Corner Lines.

Do not assume that all your Student Dancers will dance Slide Thru perfectly. No Hands Star Thru will make sense to some, just like a self-driving Tesla that can turn a corner on its own. For some people, the geometric nature of turning with the hand touch or without the hand touch still has them making the geometric straight ahead, and then, abrupt turn. They will see the all familiar Standard Lines Facing In, and they will immediately feel "Yes! I did it!".

Some dancers relate more to the flowing nature of some of their Square Dance Experience. Right and Left Grand and Weave the Ring are flowing. The way you taught Trade, from Outfacing Lines, is flowing. Some may have muscle memory that tells them they must have hand contact to turn, like when they danced Star Thru or Right and Left Thru or Pass Thru and Bend the Line.

Some student dancers have an initially difficult time learning Star Thru. Many turn to face the person with whom they made the arch, just as if you had called Box the Gnat. That's why we wanted your Student Dancers seeing the all-important Standard Lines Facing In.

Some dancers want to keep stepping forward, like they are dancing Pass Thru or Weave the Ring. When the star threw hand comes down to a waist level touch, the student dancer who failed to turn then turns abruptly but does not mentally register how that turn is actually part of the call Star Thru. Some of your Student Dancers may not actually learn Star Thru initially. This could be why some of your Student Dancers will be having a hard time learning Slide Thru.

So, it's highly important during the initial teaching phase of Slide Thru that your Student Dancers complete Slide Thru in Standard Lines Facing In. It is just as important to have their second Slide Thru will have them finish facing their Corner for an Allemande Left and You're Home.

No Right and Left Grand and Promenade Home right now. Your Student Dancers need a brief "Whew, we made it". Then get immediately back into the Slide Thru teach:

Heads (or Sides) Square Thru 4 (*no equivalents right now*)

As with the first time you tried to teach Slide Thru, this second try will have you using the same choreo. Here it is, and its entirety:

Heads (or Sides) Square Thru 4 (*no equivalents right now*)
Slide Thru (*now you have Lines*)
Right and Left Thru
Slide Thru (and face your Corner)
Allemande Left

Make a quick judgment right now regarding the psyche of your Student Dancers (after this initial attempt to learn Slide Thru), then call one of the following, based on your perception of their immediate needs:

1. Right and Left Grand and Promenade Home
2. You're Home, Sides Face Grand Square
3. Boys or Girls Promenade
4. Bow to your Partner, Bow to your Corner, let's take a break

Initially, and for several lessons afterwards, you should only be doing Slide Thru from Standard Couples within 8 Chain Thru Boxes and Standard Infacing Lines, so everyone can play, and everyone finishes Facing In. It is highly important that they feel success, confidence, and teamwork when they dance Slide Thru. Lines to Boxes is good choreo,

but there's no better confidence builder than successfully arriving in Standard Lines Facing In where their minds automatically say "Whew, so far so good".

At some point, you will want to dance your Student Dancers thru choreo that has them all Facing out in lines, finishes in a Trade By formation or same-sex Slide Thru the finishes in Inverted Line.

However, not right now. You may have a higher-level helper or caller who confronts you on this Star Thru with no hands approach. If so, simply tell them that the actual definition and other formation creations will come later. Never tell anyone no, if you can possibly avoid it. You can also say that Advanced or Challenge dancers are very happy learning that they simply do their part of a Star Thru with no hands.

Below is some choreo. You should use this choreo in proper context as a portion of how you structure your Student Dancers' learning journey.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Slide Thru (*Corner Box*)
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Bend the Line
Slide Thru
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Pass Thru
Bend the Line
Right and Left Thru
Slide Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right
Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
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

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Right Next Couple Go Left
Right and Left Thru
Flutterwheel
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter
Pass Thru
Bend the Line
Square Thru 3 to Lines Facing Out
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Trade
Centers Face In and Back Out
You're Home

In the sequence just above this paragraph, definitionally you do not need to say Back Out. It's usually best to say this as one quick statement (four down beats) and you will see all dancers stepping back on the same beat. This creates a little extra oomph to the unity you want to achieve for the group.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter
Flutterwheel
Slide Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter
Flutterwheel
Slide Thru
Slide Thru
Pass Thru
Bend the Line
Slide Thru
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter
Pass Thru
Wheel & Deal
Boys Zoom
Double Pass Thru
Girls Zoom
All Partner Trade
Zoom (*that's everybody*)

Centers Pass Thru
Allemande Left
Promenade 4 Steps Home

Now let's do choreo that will exercise the abilities of your Student Dancers to be able to Slide Thru to finish All Facing Out.

Sides Half Sashay
Heads Star Thru
Centers U Turn Back
Slide Thru (*all Facing Out*)
Partner Trade
Slide Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Pass Thru
Wheel and Deal (*Half Sashayed Couples*)
Centers Pass Thru
Slide Thru
Partner Trade
Pass Thru
Wheel and Deal
Centers Pass Thru
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Pass Thru
Wheel and Deal (*Half Sashayed Couples*)
Centers Pass Thru
Slide Thru
Wheel and Deal
Zoom
Centers Slide Thru and back up
You're Home

Now here is some choreo that features Slide Thru from same sex Facing dancers. Do you remember when you taught your Student Dancers how to Circulate? Do you

remember there were Facing Circulates and Following Circulates? These choreo sequences will feature Facing Circulates.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Others Half Sashay
Slide Thru
Centers Run
New Ends Slide Thru
Others Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Others Half Sashay
Slide Thru
Centers Trade
Slide Thru
Pass Thru
Outsides Partner Trade
Centers Pass Thru
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Others Half Sashay
Slide Thru
Cast Off 3/4
Face In (*a spot turn 1/4 towards the Center of the Square*)
Centers Slide Thru and Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Others Half Sashay
Slide Thru
All 8 Circulate
Cast Off 3/4
All 8 circulate
1/4 Cast Off (*later call this a Hinge*)
Ends Slide Thru
Centers U Turn Back and Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Others Half Sashay
Slide Thru
Cast Off 3/4
All 8 Circulate Twice
Cast Off 3/4
All 8 Circulate
Ends Slide Thru
Others U Turn Back and Back Up
You're Home

The combinations you can create with the calls you have taught your Student Dancers seem endless.

Have you figured out the call we are walking our Student Dancers thru when we say Separate and Be Home? It's featured in the next chapter.

Chapter 16: Cloverleaf

When you tell your Student Dancers to Separate and Be Home, you are teaching them to Cloverleaf without putting a name to it.

Look back in the last few chapters and find sequences that have Separate and Be Home in them. You can now call them again and tell your Student Dancers to Separate and Be Home when you call Cloverleaf. Initially, pre cue it by saying something like "when I say Outsides Cloverleaf, the Outsides will Separate and Be Home". Some Student Dancers may not understand that being Home means turning to Face In, so you might have to help them with this.

Just for a little practice after you've explained Cloverleaf, you could call this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Pass Thru
Outsides Cloverleaf, Just Separate and be Home

To repeat the sequence beginning with the Sides.

Now you can directionally cue your Student Dancers thru the next learning phase of Cloverleaf:

Heads (or Sides) Pass Thru
Then Cloverleaf behind the Sides
Double Pass Thru
Leaders Partner Trade
Allemande Left
Right and Left Grand
You're Home

Repeat the above sequence beginning with the Sides (Cloverleaf behind the Heads). Do it a couple times each way. Intermingle this with other choreo using calls you have already taught and practiced with your Student Dancers.

Now let's move on to the next stage of having your Student Dancers learn Cloverleaf:

Heads (or Sides) Slide Thru to Face your Original Partner
Double Pass Thru
Leaders Cloverleaf to the nearest Head (or Side) positions
Outfacers Partner Trade
Right and Left Grand
You're Home

In the above sequence, this might be the first time your Student Dancers have been asked to do Right and Left Grand while Facing In towards the Center of the Square in a

Squared Set formation. The first reaction of many of your student dancers might be summarized best as:

What?!?!?!?

Then many of them will begin to giggle at themselves as they start into the Right and Left Grand. You might want to call it this way the first time:

"Right and Left Grand, Face your Partner, shake right hands and do it".

Of course, before you do the next part of your Cloverleaf teach, you will probably be teaching, reviewing, and calling many other sequences involving many other calls. The above Cloverleaf choreo should be mixed in.

Heads (or Sides) Slide Thru to Face your Original Partner
Centers Right and Left Thru
Double Pass Thru
Cloverleaf, Leaders first and Trailers follow
Double Pass Thru
Cloverleaf, Leaders first and Trailers follow
Centers Pass Thru
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Slide Thru to Face your Original Partner
Centers Right and Left Thru
Double Pass Thru
Cloverleaf (Leaders first and Trailers follow)
Double Pass Thru
Leaders Partner Trade
Allemande Left
Right and Left Grand
You're Home

The few lessons later, when you are calling Double Pass Thru and Cloverleaf, you can simply say:

Cloverleaf, everybody go!

You should gently sprinkle the different versions of Cloverleaf into your regular choreo for both your Student Dancers and any dance you call. Think of Cloverleaf as kind of a gotcha call with flow.

The above should be all it takes for all of your Student Dancers to completely absorb Cloverleaf.

There's an old radio adage that says "sell the sizzle not the steak."

Cloverleaf is not the steak. It's kind of like the gentle sprinkling of a little salt and pepper that helps the steak sizzle. It can greatly enhance the dance experience, making it sizzle, if it is not overused. Strategically place it in your choreo.

Everything this BTG has advised you to teach your Student Dancers has brought you to this point. This will probably be about lesson eight or nine or so. It is almost certain that about this time in the progress of your beginner's class, your Student Dancers will hit a mental wall. This can be called Brain Burn, Brain Block, Hum Drum Dum Dums, or any name you can think of. It describes the same thing. Progress has come to a complete stop. Your Student Dancers can't remember or learn anything. Even recently taught material may cause a problem.

There are several principles you can employ at this time to help them through this mental stagnation point:

1. Call stuff that makes sure your helpers can dance it 100% perfectly
2. Call more wind in the face choreo
3. Throw in a Tantalizing Tidbit or two
4. Make sure you reward them every time they finish the sequences properly by saying "good job" or "great job" or "yay, you're home"
5. Get around to visit more during the breaks

You will think of your own things to try. Your Student Dancers should break out of it in two or three lessons. They usually do, and as a result, their learning speed and retention abilities usually skyrocket.

Chapter 17: Trade By

One of the basic principles of good Square Dance teaching is to teach something that initially appears to be more difficult to learn than it =actually turns out to be.

Trade By breaks this rule in a way that can cause demoralization, which is one of the many little factors that causes Student Dancers to drop out after being in class for multiple lessons. This is 99% due to the fact that Pass Thru is the center part of Trade By and is also the call that almost always precedes it.

The entire BTG is based on making sure your Student Dancers are asked to learn something that is based on something they already know. So, let's think about the name Trade By.

Trade is something they've already learned, but everyone does the same thing (Partner Trade in Corner Lines). That's why a lot of Student Dancers initially try to all Partner Trade when you say Trade By.

Now think about the second part of the name. There is no call with the name By. If you were asked to teach a call by the name of Trade or Pass, this entire Trade By teaching process might be a lot simpler.

The other problem is a stumbling block over which every new caller stumbles. They will put dancers in a Double Pass Thru formation and call Pass Thru and Trade By. Of course, this does not work. From a Double Pass Thru formation, the caller would need to say, Centers Pass Thru then, Pass Thru and Trade By.

Student Dancers have a similar confusion problem. If you always call Pass Thru before you call Trade By, it makes Trade By very hard to learn. Your Student Dancers can't tell where Trade By starts and where it finishes. Many will end up thinking everyone Pass Thru is a definitional part of Trade By.

So, Trade By will be taught in four sections over about eight lessons, while you teach and review many other calls.

Part one, your initial teach of Trade By, will use this sequence only:

Heads (or Sides) Square Thru 4 (*or the equivalent, to a Corner Box*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Star Thru (*now stop the music and explain that Trade By means Outsides
Partner Trade as the Centers Pass Thru*)
Trade By (*help them*)
Slide Thru
Right and Left Thru

Half Sashay
Star Thru
Trade By (*help them; Corner Box*)

The above Corner Box finish has the Square flipped halfway, so if you need a quick get out, call this:

Allemande Left
Right and Left Grand
You're Home

You could also call Slide Thru to put the dancers in Corner Lines with the square still flipped halfway, so you can continue with other choreo.

Whichever finish you choose, make sure it helps provide the best learning experience for your Student Dancers.

It's also good to know that in the above sequence, all of the calls after Heads (or Sides) Square Thru 4 (or the equivalent) equal Pass Thru.

So, after the initial setup to a Corner Box, all of the calls until you finally call Allemande Left are the equivalent of:

Pass Thru
Trade By
Pass Thru
Trade By

Rather than expand the use of Trade By at this time (as in the above four call sequence), it would be best to teach and review other calls while continuing to call and practice Trade By as you have taught it.

You may find it beneficial to put your Student Dancers in a Corner Box as described in the above sequence, then call the first half of the above sequence which is this:

Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Star Thru
Trade By

Then call other choreo that varies the dancer experience and also returns them to the same footprint, then call the five call sequence just above this paragraph again, followed by Allemande Left, Right and Left Grand, and you're Home.

So, the sequence formula looks like this:

Heads (or Sides) Square Thru 4 (*or the equivalent; finishes in a Corner Box*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Star Thru
Trade By (*help them*)
Zero Choreo that returns them to the same footprint as now
Slide Thru
Right and Left Thru
Half Sashay
Star Thru
Trade By (*help them; Corner Box*)

Remember, this leaves them halfway across the square, so if you need to resolve the square right now, call:

Allemande Left
Right and Left Grand
You're Home

If we consider the above teach to be lesson one of your Trade By teaching process, lesson two or three could utilize the following sequence:

Heads (or Sides) Square Thru 2
Slide Thru
Right and Left Thru
Half Sashay
Star Thru
Trade By
Star Thru
Slide Thru
Allemande Left
Right and Left Grand
You're Home

If you called the above the first time starting with Heads, consider calling it again beginning with Sides. It might even be best to put an unrelated choreo sequence in between calling the above sequence twice, as described earlier in this chapter.

Part two of teaching Trade By is calling something immediately after Trade By so your Student Dancers do not have to wait after they finish Trade By. They will immediately be doing the next call. This is helping build them into becoming smooth dancers.

Again, if your first Trade By teach is considered lesson one of your teaching sequence, about the fifth lesson after teaching Trade By you should begin to engage teaching **part**

three. This will be adding Trade By without an initial Pass Thru into your regular choreo. The following sequence is just one example:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Star Thru
Trade By
Slide Thru
Reverse Flutter

The above is not a complete sequence. Reverse Flutter was added here because it completely unwinds the Boys from the right turning while doing Trade By, so that you can pretty much call anything you want at this point.

If you wish to finish your patter calling this tip by having them Stir the Bucket for the singing call, finish the above sequence with this:

Pass Thru
Wheel and Deal
Centers Square Thru 3 and look for your Corner
Allemande Left
Bow to the Partner, you stirred the bucket for the singing call

If you wish to finish the above sequence by having the dancers finish at Home, finish the above sequence with this:

Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Centers Slide Thru and back up
You're Home

Teaching Trade By **part four** is helping your Student Dancers learn to dance Trade By in a way that that helps you provide a "wind in the face" dance experience when needed during your patter calling.

To make this happen, you need to look at Trade By and the call immediately following as one call. Here are a few examples of how to treat Trade By and the following call as one call:

Trade By and Slide Thru
Trade By and Dosado
Trade By and Right and Left Thru

You should definitely add the above considerations into all of your square dance calling.

Remember a few chapters ago when you taught Turn Thru and called it from Corner Lines so that they were then Facing Out in Half Sashayed Lines and then you called Bend the Line? We're going to put Turn Thru to good use right now.

The setup will be from a Squared Set to a Corner Box, like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)

The above setup, of course, takes the dancers from a Squared Set into a Corner Box with the Heads in the Center and the Sides on the Outside. For the purpose of discussing this next sequence, there are two old-time Corner Box choreo concepts it would be best to understand at this time.

The first one is named Chicken Plucker. It starts in a Corner Box and returns the dancers to the same footprint Corner Box. In its current modern form, here it is:

Right and Left Thru
Pass Thru
Trade By
Right and Left Thru
Pass Thru
Trade By

If you call the first three calls, it can be said you've called a Half Chicken Plucker. If you've accomplished the result of the first three calls by using other calls, it can be said you've called a Half Chicken Plucker Equivalent.

The second Corner Box choreo concept you need to understand at this time is named Invert and Rotate.

It is considered to be a Corner Box Technical Zero because it returns the dancers to a Corner Box, but in a different footprint:

Star Thru
Pass Thru
Bend the Line
Slide Thru

Invert and Rotate is named Invert because if the Head dancers were in the Center, they are now on the Outside, and vice versa. Rotate is also in the name because if the dancers were facing Head walls, they are now facing Side walls, and vice versa.

Now here is the sequence that utilizes Turn Thru from the Infacing Corner Line and also utilizes Trade By:

Slide Thru
Turn Thru
Bend the Line
Star Thru
Trade By

The above sequence is a Half Chicken Plucker and also an Invert and Rotate (but not a Zero), all at the same time.

A normal Half Chicken Plucker would start and finish with the same dancers in the Center and the same dancers on the Outside. The above does not. It inverts the dancers.

A normal Invert and Rotate takes you from Corner Box to Corner Box. The above does not. What it does mean is that the dancers they'll be playing with right now are different than the ones they were playing with when you started this sequence.

It's important that you internalize both sequences presented in this chapter. Most importantly, they will be different and interesting. Everybody else calls Pass Thru and Trade By and you are going to call Trade By without first saying Pass Thru. If you are a sight caller, put this in your repertoire and play with it some. It should become regular part of your choreo very shortly after you begin using these sequences.

Remember, you are starting by moving the dancers from a Squared Set into a Corner Box with the following formula:

Heads (or Sides) Square Thru 4 (*or the equivalent, to a Corner Box*)

Now here's the first sequence presented in this chapter:

Slide Thru (*Corner Lines*)
Right and Left Thru
Half Sashay
Star thru
Trade By

The above is the equivalent of Pass Thru and Trade By.

If you want to make it equal a Half Chicken Plucker, call Square Thru 3 and Courtesy Turn before you call the above sequence.

You may want to convert the above sequence to be a Corner Line to Corner Line sequence since this entire BTG uses the Corner Line as your primary teaching formation. If so, remove Slide Thru from the beginning of the sequence and put it at the end of the sequence.

Remember, for this discussion we are starting everything from a Corner Box, set up with this formula:

Heads (or Sides) Square Thru 4 (*or the equivalent, to a Corner Box*)

The second sequence presented in this chapter was:

Slide Thru
Turn Thru
Bend the Line
Star Thru
Trade By

As the above is a Technical Half Chicken Plucker with the effect of an Invert and Rotate also included, it allows for a greatly varied dance feel in your attempt to create an interesting dance experience.

Because your initial attempt to call Bend the Line from Half Sashayed Lines might cause square breakdowns and confusion, it's important to note that this sequence has escape hatches. Look closely and you will see that if you call this sequence twice, the first time dancers will be the Centers for the Bend the Line and the second time they will be Ends for the Bend the Line, and vice versa. In either case, if the Half Sashayed Bend the Line causes problems, immediately abort the remainder of the sequence and call this instead:

Ends Face In
Centers Back Up
You're Home

If the lost dancer or two are so far out they can't even be Home this way, you might consider calling this instead;

Circle Left
Allemande Left
Promenade Home

This chapter shows you you're golden opportunity to provide a great dancing and learning experience for your Student Dancers. Use it religiously as described in this chapter and you should experience your Student Dancers enjoying an acceleration in their learning abilities.

Chapter 18: Split 2 (etc.)

Before you teach Split 2, make sure your Student Dancers are well versed in Separate. You probably should have been calling Separate a lot by this time in class. Then continue to warm them up somewhat like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)

Now tell them you want the Heads, who are now the Centers, to split between the outside two and walk past them. Then tell the Sides to slide back together again at Home after the Heads have passed them, while you tell the Heads to Separate and go Home and Square Your Sets.

Call a couple of other unrelated sequences, then call the above again beginning with the Sides.

For now, you will be treating Split 2 as a directional command. You will teach your Student Dancers that Split 2 is a call that works a certain way, very soon. So, after calling and possibly reviewing another call or two, let's set up your Student Dancers from a Squared Set the usual way:

Heads (or Sides) Square Thru 4 (*or the equivalent*)

Now tell them you are going to say Split 2, Around 1, and Come into the Middle. They already know Split 2, so they will do as directed, then just help the Heads get into the Center. Then, have the Heads Square Thru 4 and they will be Facing their Corner in a Corner Box. Call Slide Thru and they will be in Corner Lines. Then get out quickly and simply, maybe like this:

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

Call the above a couple times, maybe periodically resolve different ways. Then repeat, beginning with the Sides. Resolve simply and quickly.

Now it should be about time to teach the most usable form of Split 2, which is Split 2 Around 1 to a Line. Let's set up this teach the normal way:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 and Go Around 1 and hook on the end and make Lines

"We are going to call this Split 2 Around 1 to a Line"

Now finish the sequence like this:

Circle Left
Allemande Left
Promenade Home

A different little ending to the above might be:

Turn Thru
Allemande Left
You're Home

This also might be a good time to practice and dance a few calls in a row with the Girl on the left-hand side of the guy. The sequence you choose might look something like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Right Next Couple Go Left
Pass Thru
Partner Trade and turn to Face this Partner
Allemande Left
Right and Left Grand
You're Home

Split 2 Around 1 to a Line is a tremendous choreo tool, for one very important reason: It converts a Corner Box to a Half Sashayed Corner Line. A few immediate get out possibilities are:

1. Circle Left, Allemande Left, Promenade Home
2. Turn Thru, Allemande Left, Promenade Home
3. Face Your Partner, Allemande Left, Promenade Home

Split 2 Around 1 to a Line can be used to enhance your efforts to review and practice Trade By:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Star Thru
Trade By
Square Thru 3
Trade By
Allemande Left

You're Home

You may need to help your Student Dancers with Square Thru 3. Tell the Centers to stay facing each other right there and tell the Outsides to remain Facing Out and everyone touch hands with their current Partner.

The above sequence falls into the realm of overflow for the Boys, so don't call it too much. So, you might expand the sequence and negate the negative effects today like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Star Thru
Trade By
Star Thru
Reverse Flutter
Pass Thru
Bend the Line
Square Thru 3
Wheel and Deal
Centers Pass Thru
Allemande Left
You're Home

(Yes, in the above sequence we could have finished with Centers Star Thru and Back Up and You're Home. But the "wind in the face" effect is so good here that most times it will probably seem best to finish with Allemande Left and You're Home.)

Several weeks later in class, you might find an opportune time to work Square Thru 3 from Half Sashayed Lines:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Square Thru 3 to Lines Facing Out
Partner Trade and Turn to Face Your Partner
Allemande Left
You're Home

Or you might want to expand the above sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Square Thru 3 to Lines Facing Out
Wheel and Deal
Centers Pass Thru
Star Thru
Wheel and Deal
Centers Square Thru 3 and Put Centers In

Ends Star Thru
Centers Partner Trade
You're Home

Once your Student Dancers can Square Thru 3 from Corner Lines with no extra help from you, shortly thereafter it might be time to give them their first Half Sashayed Square Thru 3:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Square Thru 3 to Lines Facing Out
Partner Trade
Ends Turn to Face Your Partner
Centers Back Up
You're Home

Split 2 Around 1 to a Line should have a permanent place in your active choreo toolbox. Use the sequences in this chapter and create your own variations of them. Once your Student Dancers are in a Half Sashayed Corner Line, you could give them some Partner Trade practice like this:

Pass Thru
Partner Trade
Pass Thru
Partner Trade

The above sequence zeros the footprint. It is a geographic zero (bringing all the dancers back to the same footprint in which they were standing when they began the sequence).

You could expand the above sequence and help them learn how to Square Thru 3 as Half Sashayed couples:

Pass Thru
Partner Trade
Pass Thru
Bend the Line
Square Thru 3
Bend the Line (*geographic zero*)

Obviously, the setup for the above is Half Sashayed Infacing Lines. This choreo will be danced with all partnerships Half Sashayed. This choreo can also be danced as standard couples, but it can become mundane and boring very quickly.

A few lessons after you have taught and danced Split 2 Around 1 to a Line as described in this chapter, your Student Dancers should be ready for a set up creation that utilizes Half Sashay in the setup:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*make sure they all join hands in lines*)
Right and Left Thru
Half Sashay
Pass Thru
Bend the Line Ends Twice
Centers Back Up
You're Home

(Please remember you are NOT calling Rollaway yet.)

Now here is a sequence that uses more previously taught material:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Wheel and Deal
Double Pass Thru
Centers In
Cast Off 3/4
Boys Zoom
Outsides Partner Trade
Centers Face In Back Up
You're Home

Here's another one:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Ends Pass Thru and hook on the end
Cast Off 3/4
Circulate
Ends U-Turn Back and Star Thru
You're Home

Or finish the above sequence differently, like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Ends Pass Thru and hook on the end
Cast Off 3/4
Circulate
Ends Fold
Zoom
Centers Star Thru and Back Up
You're Home

Or finish it including a Centers In:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Ends Pass Thru and hook on the end
Cast Off 3/4
Circulate
Ends Fold
Centers Square Thru 3
Put Centers In
Ends Star Thru
Centers Trade
You're Home

Here's another sequence you can use.

All Half Sashay (*Squared Set*)
Heads (or Sides) Star Thru
Split 2 Around 1 to a Line
Pass Thru
Wheel and Deal (*Boys in first!*)
Double Pass Thru
Face Right
Bend the Line
Centers Turn Thru and Courtesy Turn
Ends Star Thru
You're Home

Please note again that you should not be calling Rollaway yet. Sometime in the next six lessons you will, and you should use it only in singing calls. That way your Student Dancers can keep it separated in their minds and it will not artificially slow down their progress like Rollaway so often does when taught too early.

Chapter 19: Hinge, Touch 1/4, and Cross Fold

It's probably time now to start doing some quarter turn choreo. The sequence you will probably initially use was first introduced to your Student Dancers in their second class session. This will help you define the quarter turn in the most logical and rapidly learning way possible.

Hinge and Touch 1/4 (quarter turns) will be described as half of a Trade.

Here is the sequence you should probably use during your initial teach. (This is also a time when you should start to introduce the concept that when you say Square Thru and don't say a number, they always go four hands.)

Heads (or Sides) Square Thru (*it's 4; when I don't give a number, it's 4*)
Slide Thru
Pass Thru
Girls Trade
Centers Trade
Boys Trade
Girls Trade
Centers Trade
Now, All Half Trade; just turn one wall; we call this Hinge
Centers Trade
Hinge (*just turn one wall*)
Girls U Turn Back
Circle Left
Ladies Center Men Sashay
Circle Left
Allemande Left
Promenade Home

The above sequence provides you a quick get out so you can immediately go right back into the sequence and work it again. If you began with the Heads the first time, you should probably begin with the Sides the second time, unless you have good reason to repeat the exact footprint path of their initial try.

You are also teaching your Student Dancers to react to the word Hinge. It's quick, and it can slip by them unless you have them practice it during this initial teach. It also makes for smoother dancing.

Calling "Single Hinge" means you make them wait before you call it, and also wait afterwards, making your choreo stop-and-go instead flowing smoothly.

What you hope to do is progress your Student Dancers to the point where they can smoothly dance the following three call sequence:

Hinge Centers Trade and Swing Thru

Practice saying the above in six down beats. If you take a quick breath or pause, it will be seven downbeats or maybe eight. Once again, you will have a staccato dance experience instead of a smooth flowing dance experience.

After they learn to dance Hinge well, and have progressed on to learn more calls, it would be proper to use the term "Single Hinge" once in a while, just so your Student Dancers know how to react when it is called.

At this point it might be proper to practice this three call sequence and mix it with some choreo along with different setups and different get outs.

Heads (or Sides) Square Thru (*or the equivalent*) (*remind them that if you don't see a number, it's 4*)
Slide Thru (*Corner Lines*)
Pass Thru
Girls Trade
Hinge Centers Trade and Swing Thru
Hinge Centers Trade and Swing Thru

There are three cool get outs for the above sequence. The first one is:

Boys Trade
Ends Face In
You're Home

The second one is:

Boys Run
Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Partner Trade
Others Face In and Back Up
You're Home

The third one is:

Boys Run
Pass Thru
Wheel and Deal
Double Pass Thru
All Face In
Ends Slide Thru
Centers Back Up
You're Home

The above choreo material gives you plenty to give your Student Dancers the background they need firstly to understand how important Hinge is and, secondly, how it can blend to make other choreo possible and more interesting. So, at this point you could use the above choreo to accomplish Hinge and then resolve it completely differently using calls already taught that you still want to practice with them.

Before you progress to Touch 1/4, it's probably best if you progress and teach the material in the next chapter and maybe even the next one after that. This will make Hinge very second nature to them, and it will make Touch 1/4 teaching much easier.

Touch 1/4 will be taught very simply as this:

Touch and Hinge

Your quickly added additional explanation should say something like this:

Touch means step Forward to an Ocean Wave touch with the person in front of you, and the 1/4 means Hinge.

Then you call:

Touch (*just Step to Wave hand touch and now*) and just Hinge (*one quarter turn*)

That's it!

Here's some practice choreo:

Heads (or Sides) Square Thru (*or the equivalent*)
Touch 1/4 (*touch hands in Waves*)
Centers Trade
Swing Thru
Girls Fold
Double Pass Thru
Face Right
Bend the Line (*Corner Line*)

The above Corner Line result has the dancers halfway across the Square, so your get out would possibly be:

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

Once your Student Dancers have danced the above a few times, you might consider calling a shorter version using Touch 1/4:

Heads (or Sides) Square Thru (*or the equivalent*)

Touch 1/4 (*touch hands in Waves*)
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Slide Thru
Allemande Left
You're Home

Here's another way to utilize Touch 1/4, Boys Fold instead of Girls Fold, and Face Left after a Double Pass Thru instead of Face Right:

Heads (or Sides) Square Thru (*or the equivalent*)
Square Thru 2 to Lines Facing Out
Ends Fold
Touch 1/4
Centers Trade
Swing Thru
Boys Fold
Double Pass Thru
Face Left
Bend the Line
Slide Thru
Allemande Left
You're Home

Now let's mix Touch 1/4, Cast Off 3/4, and Hinge in the same sequence:

Heads (or Sides) Square Thru (*or the equivalent*)
Square Thru 2 to Lines Facing Out
Ends Fold
Touch 1/4
Centers Trade
Cast Off 3/4
Centers Trade
Swing Thru
Hinge
Centers Trade
Cast Off 3/4
All 8 Circulate Once and a Half
Look for your Partner and Slide Thru
You're Home

Now let's involve Cloverleaf and Zoom:

Heads (or Sides) Square Thru (*or the equivalent*)
Square Thru 2 to Lines Facing Out

Ends Fold
 Touch 1/4
 Centers Trade
 Swing Thru
 Boys Fold
 Double Pass Thru
 Cloverleaf (*everybody go!*)
 Zoom
 Double Pass Thru
 Cloverleaf (*everybody go!*)
 Zoom
 Double Pass Thru
 Partner Trade
 Side Girls Zoom with the Boy behind you (*you roll back, he steps in*)
 Centers Face In and Back Up
 You're Home

The way you've been using Fold to help workshop Hinge and Touch 1/4, Ends Cross Fold should be a pretty quick teach right here. Here is the sequence:

Heads (or Sides) Square Thru (*or the equivalent*)
 Square Thru 2 to Lines Facing Out
 Ends Cross Fold
 Touch 1/4
 Centers Trade
 Swing Thru
 Outfacers U-Turn Back
 Ends Star Thru, Centers Back Up
 You're Home

In the above sequence, the first time you call it, stop music just before the Ends Cross. Explain that you are going to say "Ends Cross Fold" and you will want them to take a forward step and pass the End coming toward them and then turn to Face the far Center dancer of their own Line. Then continue calling the sequence.

The above sequence also times out nicely as a singing called figure:

Heads (or Sides) Square Thru
 Square Thru 2 to Lines Facing Out
 Ends Cross Fold
 Touch 1/4
 Centers Trade
 Swing Thru
 Outfacers U-Turn Back
 Ends Star Thru, Centers Back Up
 Swing Corner
 Promenade Home (*maybe short, maybe all the way around; tell them which way you want*)

There is a lot of choreo in this chapter that you will be able to add to your permanent dance calling choreo toolbox, including the following sequence that sets up the dancers in a Corner Box halfway across the square:

Heads (or Sides) Pass Thru
Separate Around One to a Line
Pass Thru
Ends Cross Fold (*Corner Box*)

You can finish the above sequence with:

Allemande Left
Right and Left Grand
You're Home

Or call Slide Thru, putting the dancers in Corner Lines, and then call some Corner Line choreo.

Chapter 20: Flutterwheel and Reverse Flutter

We taught Flutterwheel and Reverse Flutter back in Chapter 12. It's a good time now to make sure everyone is doing them correctly, accurately and perfectly, in preparation for teaching Step to a Wave, Pass the Ocean, and Sweep 1/4. Review and reteach these calls as much as is necessary.

It is very important for any square dance caller teacher to learn the value of three calls before they teach them, more so than any of the other calls.

The three important calls are Flutterwheel, Reverse Flutter, and Pass the Ocean.

These three calls are instrumental in learning to call "four-person limited sight" calling because the Flutter calls move two dancers across the box and Pass the Ocean moves all four dancers across the box.

(You could actually use the above logic with Right and Left Thru instead of Pass the Ocean, except that Right and Left Thru maintains the formation and Pass the Ocean changes the formation from a 2x2 to a 1x4.)

You will probably be teaching Flutterwheel and Reverse Flutter during the same lesson, and Pass the Ocean the following lesson.

This is because of the insidious problem women usually develop in differentiating between using their right hand for Flutterwheel and their left hand for Pass the Ocean. This Right vs Left confusion almost always seems to occur if you have helper ladies thinking they are helping by taking a beginner lady's left hand as they pass each other on Pass the Ocean.

It is imperative that you implore your helper ladies to NOT take left hands on the way thru. This "cheat" should not happen in your class until at least 10 lessons after your initial teach of Pass the Ocean.

The actual teaching of Pass the Ocean will be covered in the next chapter.

Let's now explore two very important choreo options you should have your Student Dancers fully fluid in dancing. One will involve Flutterwheel and the other will involve Reverse Flutter. Both will solve choreo conundrums every caller seems to have incurred in their quest to be a quality square dance caller.

Have you ever had the situation where you flowed the dancers into a Double Pass Thru Formation and then called Centers Square Thru 3, only to discover at the last second that you cannot call Allemande Left because the dancers are not in the proper FASR (Formation, Arrangement, Sequence, Relationship)?

You realized you needed to insert a Right and Left Thru before calling Allemande Left. This is because you recognized that although they are facing their Corner, the Partner paired couple is in the Center and they should be on the outside.

Now you're in the position of having the dancers do a Right Pull By call after the dancers have just released their right hand from a prior Right Pull By call. This means the dancers will do a Right Pull By twice in a row.

Long-term, this double right hand flow no-no just wears people out early and sends them home from your dance early. As a result, you have reduced the quality of everyone's dance experience.

It is imperative that you internalize the following three call sequence and call it during your classes and dances many times. Here is the three call sequence:

Slide Thru
Reverse Flutter
Sweep 1/4

The above three call sequence zeros the footprint and removes the right-hand restriction.

(You will not use this sequence in your beginner's class yet because you will not be teaching Sweep 1/4 until a few lessons later. So, if you need the Corner Box "fix" right now, your "fix" is Slide Thru Twice.)

It is imperative that you use proper timing. You need to call Slide Thru and finish saying Reverse Flutter as the Boy takes his last step on Slide Thru, so they can do this three call sequence in one flowing motion.

Many callers do not utilize the above three call sequence to remove the flow no-no. Watch the dance floor as they call. There are two less than desirable things that you will see happen relatively often.

The first undesirable occurrence is having the dancers Right Pull By twice in a row instead of avoiding it.

The second undesirable occurrence is the dancers automatically line up partially offset so they're ready for the next Pass Thru or Right and Left Thru. They will not be ready at all for a Left Touch 1/4 or a Reverse Flutter and then Dixie Style.

What you really want is to have the dancers lineup directly nose to nose so you don't artificially limit your ability to call a great dance with danceable variety.

Consider organizing your Infacing Line calls into three equally used categories.

The first category might be Right Pull By calls such as Square Thru and Right and Left Thru.

The second category might be Right Shoulder Pass calls such as Pass the Ocean or Pass Thru.

The third category, of course, will be first having your dancers in an 8 Chain Thru formation and then calling either Slide Thru or Star Thru, immediately followed by Reverse Flutter. Begin using this choreo category with the above three call sequence as you teach and practice Flutterwheel.

You might, on the odd occasion, realize that you thought your Corner Box was inverted and so you called the above three call sequence, only to then discover that you were correct the first time. Now the dancers are in the wrong footprint. The flow is there for a Veer Right and Ferris Wheel and Centers Pass Thru which will un-invert them, giving you the Corner Box Allemande Left possibility you might desire at this time.

(Left hand calls such as Left Touch 1/4 or Left Square Thru are usually not preferable to introduce to your Student Dancers this early in class.)

Please prepare your mind with the above information before you begin to teach the Flutter calls. It won't really matter which one you teach first as long as you teach both in the same lesson or maybe across two lessons.

So, let's begin with the two calls that will help prevent you from calling this similar horrible flow no-no: Two Courtesy Turns danced consecutively by calling 2 Ladies Chain and then calling Right and Left Thru. These two calls are Flutterwheel and Reverse Flutter.

If you flow it correctly as described earlier in this chapter, Reverse Flutter works very nicely as a replacement for 2 Ladies Chain. It would be best if you never again call 2 Ladies Chain from Infacing Lines. It's crowded and causes abrupt overturning in a tight space. It is usually best to completely avoid calling Two Ladies Chain from Infacing Lines for your entire calling career.

So, in this example, let's begin by teaching Flutterwheel. This is a brand-new body flow motion for your Student Dancers and they have no muscle memory to support it. If you've made a mistake of already having called 2 Ladies Chain from Infacing Lines, you have made the Flutterwheel teaching process infinitely more difficult. Many of your Student Dancer Girls will initially walk by each other and try to be Courtesy Turned by the Boy across from them instead of escorting him back to where she began. The Boys will see her use her right arm with the other Girl and then extend her left hand towards him. His muscle memory tendency will be to Courtesy Turn her.

Even if you've avoided 2 Ladies Chain from Infacing Lines, Student Dancer Girls often seem to invoke muscle memory from Ladies Chain in a Squared Set. Your Flutterwheel teach is going to be an uphill struggle no matter how or what you do. Make sure you befriend your helpers and talk to them along with your instructing your Student Dancers so they know how to help in the best way.

Start with the following partial sequence:

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

The dancers are now a Slide Thru away from a Corner Box where you could call Allemande Left and Square Your Sets.

It's best to have fun with your Flutterwheel explanation and hopefully create some giggling. Stop the music. Tell them we are now going to learn Flutterwheel.

Tell the Girls it will be their job to go fetch the Boy in front of them and bring him back with them to be their Partner as they return to the same footprint in the Line where they are standing right now. You might tell the Girls to take off a shoe and leave it here, and they can retrieve that shoe when they properly return to this spot.

Tell the Girls to step forward and gently join right forearms. Tell them they will not let go until they can walk directly back to the shoe they left in their beginning footprint.

Tell the Boys to gently extend their right-hand palm up, directly toward the Girl in front of them. Now tell the Girls that they must continue turning with their right arm while using their left hand to gently escort the Boy in front of them back to their beginning footprint as their new Partner. Then tell the Boys to begin walking forward with their new Partner as she takes his hand.

You will probably have to keep saying the words "Forward, Boys, go Forward with her" over and over again!

Occasionally you might even need to tell a Girl that this time when she goes to get the Boy across from her, as she takes right forearms with the Girl in front of her, she will need to use her left hand to grab onto that Boy's right ear and pull him back with her!

You also might inform the Girls that this might feel like they're trying to chew gum and walk at the same time!

You also might say that you're going to close your eyes!

Using situational humor like this on a sporadic basis can be very effective!

You will probably need to practice Flutterwheel several times consecutively. As long as you call Flutterwheel an even number of times (twice, four times, six times, 200 times...), your get out will still be:

Slide Thru
Allemande Left
You're Home

If you call Flutter Wheel an odd number of times, which you might on occasion do on purpose (and a lot on accident), your return to a Corner Box where you can call Allemande Left and You're Home with lots of "wind in the face" choreo could be this:

Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Partner Trade (*Corner Box*)
Allemande Left
You're Home

If you want to have your Student Dancers finish at Home, you could adjust the above sequence by calling this instead:

Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Partner Trade (*Corner Box*)
Centers Face In and Back Up
You're Home

Maybe it's best at this time to call stuff your Student Dancers have already perfected so they can mentally relax and flow. Maybe the next tip or two tips later, you can repeat the above.

Sometimes it's best to keep practicing Flutterwheel while moving on and teaching a few new calls, but usually that's not true. Just make sure you always call Flutterwheel immediately after calling Right and Left Thru for the next several lessons. If this is your plan, you can immediately proceed with teaching Reverse Flutter.

Because of the similarity in Flutter names, it can become very confusing to your Student Dancers. At this early stage of learning the Flutter family, your Student Dancers will have a much easier time distinguishing each Flutter call as an individual call and not get them confused if you strictly observe the following three principles:

1. Do not say "Reverse Flutterwheel"; always say Reverse Flutter or just Flutterwheel, so your Student Dancers only hear the word "wheel" with one of the calls, not both;
2. Only call Flutterwheel after Right and Left Thru from Infacing Lines;
3. Only call Reverse Flutter after having called Star Thru or Slide Thru from 8 Chain Thru Boxes so your Student Dancers are always doing Reverse Flutter from Infacing Lines and finishing in Infacing Lines.

If you've done the above as described in this chapter, teaching and dancing Reverse Flutter should not take but just a few minutes.

Start with the Flutterwheel choreo sequence, which is this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel

Stop the music and say:

NOW we are going to learn REVERSE Flutter! Boys, you are going to take left arms with each other and use your right hand to escort the Girl in front of you to come back with you and become your new Partner in this Line where you are now standing. Let's do it! Reverse Flutter! Go Boys!

The dancers are now in a Corner Line.

Now call two more Reverse Flutters so they can practice.

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

If it seems like they've had enough Fluttering for a while, call another sequence or two with completely different material and give them a break.

If it seems they want more, now we want to put it together with proper flow so you can call a great dance while blending your Student Dancers in with club members and other existing dancers. So, consider calling this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Reverse Flutter (*Boys go get her*)
Flutterwheel (*Girls go get him*)
Slide Thru
Allemande Left
You're Home

Consider calling before (or after) the above sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Reverse Flutter
Square Thru 3 and look for your Corner
Allemande Left
You're Home

From any standard couples Infacing Lines, the following two sequences are exact footprint zeros, returning the dancers to the exact footprint where they began, as if they had never moved:

Right and Left Thru
Flutterwheel
Reverse Flutter

and

Pass Thru
Partner Trade
Reverse Flutter
Flutterwheel

From the class session where you teach Flutterwheel and Reverse Flutter, the three choreo principles stated earlier in this chapter should be hard-and-fast choreo truths for approximately the nine following class sessions.

After that, it should be no problem for you to vary the setups and also to say "Reverse Flutterwheel" if you wish.

As mentioned before, teaching and calling Pass the Ocean will be covered in the next chapter.

Chapter 21: Sweep 1/4, Step To a Wave, Pass the Ocean, 2FL Wheel and Deal

In the previous chapter, you reviewed Flutterwheel and Reverse Flutter and retaught as necessary. This helped your Student Dancers be more accurate and confident with retaining the same formation in which they began while also obtaining a new temporary Partner. Continue to make sure all hands are touching when in Parallel Lines.

This is usually about the right time, after the above review, to bring in a few calls pretty much all together so that you can provide your Student Dancers with a brand new and exciting choreo experience.

So, after briefly calling choreo from the last chapter, as described in the above paragraph, then call this warm up sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel

Stop the music and tell your Student Dancers they are now going to learn how to Sweep 1/4.

Tell your Student Dancers that as they have just danced Flutterwheel, they were moving to their left, just as if they had been doing a Circle 4 to their Left.

Tell them that if you had called Sweep 1/4, the four of them would have done a Circle Left another quarter to remain as Facing Couples, but only holding hands with their current Partner as they do it.

Now have your Student Dancers do a Sweep 1/4 to their left as a Circle Left 1/4 while only holding hands with their current Partner as they do it.

Your Student Dancers are now in 8 Chain Thru Boxes. Tell your Student Dancers you are going to set it all up and call it again as if they would be dancing this at a regular dance. Here is the continuation of the choreo sequence:

Right and Left Thru
Flutterwheel
Sweep 1/4 (*Help them! Lines! You're in Lines!*)

Now finish:

Slide Thru
Allemande Left
You're Home!

Yay!!!

This might be the first time your Student Dancers have danced Right and Left Thru from 8 Chain Thru Boxes. Your Student Dancers have been dancing Right and Left Thru for so long now that they should not have a problem with it at this time. Just remind them, if necessary, that they finish Right and Left Thru as Facing Couples.

It's probably best to go ahead and call this entire choreo sequence again right now before they have a chance to stop and think. Here's the entire sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Sweep 1/4 (*Move the quarter! Facing Couples!*)
Right and Left Thru (*Face them again!*)
Flutterwheel
Sweep 1/4 (*Lines! Lines! Lines!*)
Slide Thru
Allemande Left
You're Home!!!

Yay!

Insert some other choreo here, possibly a review of unrelated calls, and then maybe later in the same lesson (or the next lesson) they will be ready to learn Step To a Wave and Pass the Ocean. It definitely would be preferable to use the setup choreo that they have already been dancing for a very long time.

The above recommended choreo for this chapter's teaching means that when they learn Step To a Wave then Pass the Ocean, it will be unrelated in their minds to Sweep 1/4, while also experiencing the same choreo with which they have become familiar and confident. This should greatly help in their retention and perfection as dancers.

Your Student Dancers will realize very quickly that they must Sweep 1/4 accurately in order to Step to a Wave properly! It also gives them a reason of why they needed to learn Sweep 1/4! It's so that they can do this really cool new call they learned called Step To a Wave!

It's always better to entice someone to learn rather than to simply just teach.

Here's your next choreo setup:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Right and Left Thru
Flutterwheel
Sweep 1/4

Now we are going to learn Step to a Wave. Tell your Student Dancers to step forward slightly and do a Right Hand Ocean Wave hand touch with the dancer in front of them. It's a gentle waist level handshake touch.

Now let's try it. Step To a Wave.

Make sure all the dancer spacing and arm positions are comfortable.

Now, as a discussion point insert:

Because all hand touches have been at waist level up to this point, you definitely need to make sure they do waist level gentle handshake Ocean Wave hand holds, not palms up or forearms. You will probably need to practice palms up or forearm Ocean Waves before they venture out as a group to another club. In this initial stage of learning Ocean Waves, it's usually best to stay completely away from hand hold variations at this time.

Now let's continue.

If you've been continually calling Trade choreo as you had initially taught your Student Dancers (from Corner Lines Facing Out), your first get out after your initial teach of Step To a Wave could be:

Original Heads Trade (*to all face out*)
Original Sides Trade (*to have Boys as Centers and Girls as Ends*)
Allemande Left
You're Home

In doing the above teaching and choreo calling, your Student Dancers will experience a huge benefit that they themselves will not realize until they are full-fledged Square Dancers and are dancing successfully while they watch Squares around them stumble and breakdown. When you then call Heads Trade, you may need to remind them that they need to Trade with a person that their shoulder is pointing towards, not someone in the other Wave. This means the Head Boys will be trading with their original Opposite Girl. You most likely will need to be reminding a helper dancer of this, not one of your Student Dancers.

This also helps your Student Dancers develop Square awareness.

Calling Heads (or Sides) Trade when they are the Infacers in Parallel Waves is probably something we don't call very often. It's even more problematic (particularly for your helper dancers), because in the choreo sequence used in this chapter they will be trading with their Original Opposite, not their Original Partner.

If you say Heads Trade without helping, the helper Head Boys and Girls will maybe walk across the Square and try to change places with their Original Partner in the other Wave. When you tell them to Square their Sets and then call the same choreo again,

and then inform all the dancers that you may only Trade with someone your shoulder is pointed towards, this will be brand new information to some of your helper dancers.

Most likely, you may also have helpers who cannot do a passing type Trade from Ocean Waves, so one will try to turn around and go the other way around, finishing Facing In instead of Facing Out or vice versa. Usually, the best fix for this problem is putting all dancers back in the same footprint and then having the dancers "take a peek". Your Student Dancers will not know this term yet, so it's best to not say "take a peek" if it's not necessary. If you find "take a peek" is the only way to fix this problem, sometimes it's best to describe it as having everyone act as if they are a pivoting bird with water in their butt so that when you lean forward, their butt sticks out a little bit! If you can get them to giggle instead of being embarrassed, you've won.

Good luck!

Returning to the choreo discussion, Your Student Dancers are developing important muscle memory at this time. They are actually learning Trade the Wave without giving it a name. Don't tell them! If a helper calls you on this, just look at them and say "Ssshhhh!!! Not yet!!!"

This choreo is also greatly helpful right now because you do not need to artificially increase the difficulty with the need to immediately teach Left Swing Thru, or a Run Left leaving some people Facing In and some people Facing Out, or Swing Thru from a Left Handed Wave.

Now repeat the above sequence beginning with Sides Square Thru. Then call something completely different for the next choreo sequence or three. Maybe then repeat the above choreo one or more times.

It would also be good at this time to call some Circulate choreo, both passing and following, and also some Wheel and Deal choreo with a good deal of wind-in-the-face right now.

Now it's time to proceed to teaching Pass the Ocean. It will be more of a process rather than a formal "teach".

We're going to initiate this process by doing a Grand Square from a Squared Set. Tell your Student Dancers that this time, just for fun, you are going to say "Sides Face Your Partner, Grand Square". Then call it. Then immediately call this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Bend the Line
Right and Left Thru
Pass Thru
Bend the Line
Right and Left Thru

The dancers are now in Corner Lines. You've moved them around with some "wind-in-the-face", and you are a Square Thru 3 and Allemande Left from having all dancers in their Home position.

Tell your Student Dancers that they are now going to learn Pass the Ocean. Tell them it'll be a completely no hands call. They will drop hands, do the call, and then rejoin hands after they finish their footsteps.

It might be good right now to remind the helpers to NOT take hands during the call.

If this doesn't work, and you still have Girls taking left hands on the way in, stop the floor and send all the dancers back to their Squared Set Home. Be specific and tell the helper Girls that they do NOT take hands on the way thru, and you will explain the whys to them after the tip if they wish.

If one or more helpers approach you for an explanation, tell them that taking left hands early makes Student Dancers initially feel like they're being helped, but watch as you call Flutterwheel later and some Student Dancer Girls will be confused about which hand to use. This slows down the class and destroys their self-confidence a little. It is very counterproductive and very destructive to the learning process. Tell the helper girls that 10 lessons from now it won't be a problem, but right now it is very destructive.

Once again, you have not said "no" to your concerned helper dancers, you have said "not yet".

Ask your Student Dancers who their current Partner is right now while they stand in this Corner Line. They should automatically know.

Tell them you are going to walk them thru the definition of Pass the Ocean.

Call this sequence now:

Pass Thru
Face your Partner
Step To a Wave

Tell them they've just danced Pass the Ocean.

Remind them that the Heads are Facing In and have them Trade. Remind them that everyone is now Facing Out. Now have the Sides Trade. Then call:

Allemande Left
You're Home

If you started with the Heads in the above example, start with the Sides this time, and vice versa. Call:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Bend the Line
Right and Left Thru
Pass the Ocean
Sides Trade (*remind them they will be trading with the Original Opposite, not their Original Partner, and that they are now all Facing Out*)
Heads Trade
Allemande Left
Right and Left Grand
You're Home

As you can tell, it's usually best to resolve the Square by having all dancers be Home immediately after Allemande Left or maybe just be Home without Allemande Left. It allows the dancers who danced the choreo correctly to have an internal brief celebration of success (YES!!!) and also allows the people that messed up to get Home and be ready for whatever choreo you offer them next.

Now here is a choreo sequence that might be good to utilize at this time, although it will take a bit of coaching:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Step To a Wave (*it's called a Tidal Wave*)
Swing Thru (*everyone Trade right hand, only Boys Trade left hand*)
Boys Run (*Boys do the turning, Girls just slide over*)
Wheel and Deal

Although the above choreo begins in a Squared Set, if you look at the third line and look at the choreo after the words Corner Lines, the remaining calls are an exact zero. The dancers are back in Corner Lines, exactly where they started Swing Thru then Boys Run then Wheel and Deal.

Your Student Dancers will probably Step to a Wave in the above choreo sequence without a problem, but some of your helpers may try to Pass the Ocean. If so, tell everyone to Square their Sets and then do the choreo again. This time, however, say we are going to step to a Tidal Wave, which will be eight people shoulder to shoulder. This gives your Student Dancers a new name, and helps your helpers dance the choreo correctly.

It's also best to cue the Swing Thru as All Right Hand Trade and only Boys Left Hand Trade, so your helpers don't try to do a Grand Swing Thru.

This will also be the first time your Student Dancers will be dancing Boys Run without everyone finishing Facing In. They won't be Facing Out either. They will be standing shoulder to shoulder in a Tidal 2 Faced Line.

You will need to help your Student Dancers learn Wheel and Deal from 2 Faced Lines by reminding them that their own Line of 4 on their own side of the Square will become an Infacing Box of the same four dancers with everyone having turned half to face each other as couples.

You might get out right now by calling:

Square Thru 3
Allemande Left
You're Home

Or you might dance them thru a lot of "wind-in-the-face" choreo that would be an exact zero, bringing them back to the same Corner Lines:

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

The Dancers are back in the same Corner Line where they began the above choreo.

It would be advisable to probably stay away from Parallel Waves Swing Thru right now, so here is a choreo sequence that will allow you to call Pass the Ocean and utilize calls previously taught:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass the Ocean
Hinge
Girls Fold
Double Pass Thru
Face Right
Bend the Line (*Corner Lines*)

If you plan ahead, the last line of the above choreo sequence could be:

Bend the Line and Reverse Flutter

You would then call:

Sweep 1/4 (*Right*)
Slide Thru (*Corner Lines*)

Now here is a cool Get Out from Corner Lines that you might call for your Student Dancers after a few lessons of practicing the above choreo:

Touch 1/4
Girls Run

Pass Thru
Right and Left Grand
Promenade Home

At this point, your Student Dancers will probably dance Girls Run perfectly, but you might still have a problem with some helper dancers where a Boy turns around that should not and a Girl does not turn around when she should. You might need to cue everyone that they are currently facing their original Corner before you call Pass Thru.

Chapter 22: Choreo Utilizing What's Been Taught

The choreo sequences in this chapter are intended to help you call a great dance, while also helping your Student Dancers solidify their dancing skills which you have so effectively helped them acquire.

These choreo sequences usually begin in either Corner Lines or Corner Boxes. Sometimes the dancers are returned to the same footprint where they began, and sometimes not. At Home get outs are used in all of the choreo examples in this chapter. Possible variations are also provided in some cases. The initial Corner Line (or Corner Box) should be set up with a Heads or Sides Square Thru or the equivalent (to have Corner Boxes) and then Slide Thru (to have Corner Lines).

Corner Line Choreo

The choreo examples (in the section immediately below this text) all begin in Corner Lines, set up as described in the above paragraph.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Girls Trade
Swing Thru
Swing Thru
Girls Trade
Square Thru 3 and look for your Corner
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Girls Trade
Swing Thru
Swing Thru
Girls U Turn Back
Pass Thru
Wheel and Deal
Centers Square Thru 3 and find your Corner
Allemande Left
You're Home
(Or, after Centers Square Thru 3, call Slide Thru and have Corner Lines)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Girls Trade
Swing Thru
Swing Thru
Girls Run
Pass Thru
U Turn Back
Square Thru 3 to Face Out in Lines
Wheel and Deal
Centers Square Thru 3 and find your Corner
Allemande Left
You're Home
(Or, after Centers Square Thru 3, call Slide Thru and have Corner Lines)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Girls Trade
Swing Thru
Swing Thru
Girls Fold
Double Pass Thru
Face Right
Bend the Line
Square Thru 3 to Face Out in Lines
Wheel and Deal
Centers Square Thru 3
Allemande Left
You're Home
(Or, after Centers Square Thru 3, call Slide Thru and have Corner Lines)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Square Thru 3 to Face Out in Lines
Wheel and Deal
Boys Zoom
Centers Square Thru 3
Allemande Left
You're Home
(Or, after Centers Square Thru 3, call Slide Thru and have Corner Lines)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Square Thru 3 to Face Out in Lines
Centers Step Forward and U Turn Back
Others Face In
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Pass Thru
Wheel and Deal
Centers Square 3
Slide Thru
Pass Thru
Bend the Line
Pass Thru
Wheel and Deal
Zoom
Centers Square Thru 3
Allemande Left
You're Home
(Or, after Centers Square Thru 3, call Slide Thru and have Corner Lines)

Corner Box Centers In Cast Off Choreo Part One

The modules below this paragraph begin in Corner Boxes (as set up in the first paragraph of this chapter), and they all begin with Centers In.

Your Student Dancers will be practicing Centers In and Cast Off.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast Off 1/2
Centers U Turn Back
Ends Face In
Centers Back Out
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast Off 3/4
Ends Face In
Centers Back Out
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast Off 3/4
Circulate (or say All 8 Circulate)
Hinge
Circulate (or say All 8 Circulate)
Ends Face In
Centers U Turn Back and Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Hinge
Circulate (or say All 8 Circulate)
Hinge
Circulate
Hinge
Ends Fold
Centers Face In and Back Out
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast Off 3/4
Circulate (or say All 8 Circulate)
Cast Off 1/2
Centers Run
Pass Thru
Wheel and Deal
Boys Zoom
Centers Star Thru and Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Circulate (or say All 8 Circulate)
Cast Off 1/2
Circulate (or say All 8 Circulate)
Centers Run
Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Hinge
Circulate (or say All 8 Circulate)
Cast Off 3/4
Circulate (or say All 8 Circulate)
Hinge
All 8 Circulate 1 and 1/2 and with your Original Partner...
Slide Thru
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Hinge
Circulate (or say All 8 Circulate)
Circulate (or say All 8 Circulate)
Ends Run
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Ends Only Bend the Line
Centers Back Up
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast Off 1/2
Circulate (or say All 8 Circulate)
Cast Off 1/2
Circulate (or say All 8 Circulate)
Centers Run 1 and 1/2 and then all Back Up
You're Home
(if you call Centers Run 1 and 1/2 in the above choreo sequence quickly, you should not have a problem, but you might need to explain it briefly).

Arrival at Home cures most ills.

Half Sashayed Corner Line Choreo

The modules below this paragraph all begin in a Corner Box and then Split 2 Around 1 to a Line. This gives you the all important Half Sashayed Corner Lines which is all too often ignored in both beginners classes and regular club dances.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Wheel and Deal
Centers Star Thru and Cloverleaf
Centers Pass Thru
Boys Pass Thru
Outside Boys U Turn Back
Centers Trade, then Face In and Back Out
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Wheel and Deal
Centers Star Thru and Cloverleaf
Double Pass Thru
Leaders U Turn Back
Slide Thru
Pass Thru
Wheel and Deal
Centers Pass Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Touch 1/4
Boys Run
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Bend the Line
Pass Thru
Bend the Line
Touch 1/4
Boys Run
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Circulate (or say All 8 Circulate)
Circulate (or say All 8 Circulate)
Touch 1/4
Boys Run
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Circulate (or say All 8 Circulate)
Circulate (or say All 8 Circulate)
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Circulate (or say All 8 Circulate)
Circulate (or say All 8 Circulate)
Circle Left until you are Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Turn Thru
Bend the Line (Corner Lines)
Turn Thru
Bend the Line
Pass Thru
U Turn Back
Slide Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Turn Thru
Courtesy Turn (*Corner Lines*)
Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Turn Thru
Ends Fold
Slide Thru (*Outfacing Corner Lines*)
Partner Trade (*Corner Lines*)
Square Thru 3 and look for your Corner
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Turn Thru
Courtesy Turn, turn her 1/4 more 'til the Girls Touch
Girls Trade
Bend the Line Reverse Flutter (*Corner Lines*)
Square Thru 3 and look for your Corner
Allemande Left
You're Home
(Bend the Line Reverse Flutter is presented here as one call because that's how you should say it; practice saying it in 4 downbeats)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Touch 1/4
Boys Run
Pass the Ocean
Swing Thru
Boys Run
Wheel and Deal (*Corner Lines*)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Touch 1/4
Boys Run
Pass the Ocean
Girls Trade
Girls Run
Wheel and Deal
Pass Thru;

For the above choreo sequence, three easy resolutions exist. The one you choose will be whatever you feel will provide your Student Dancers and helpers with the best dance experience at any given moment. The three resolutions are:

1. Partner Trade (exact zero; returns the dancers to the Half Sashayed Corner Lines where they initiated dancing this choreo sequence);

2. U Turn Back (Corner Lines);

3. Partner Trade, Ends Face In, Centers Back Out, you're Home

Now, let's continue.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Slide Thru (*help them!*)
Centers Square Thru 3
Outside Partner Trade
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Girls Run
Step To a Wave
Swing Thru
Girls Run
Wheel and Deal (*Half Sashayed Corner Lines*)
Circle Left
Allemande Left
Promenade Home

As an added note, the BTG just showed you another way to get into Half Sashayed Corner Lines. It will give the dancers a different facing wall, which is good dance experience variety.

So any choreo sequence above that begins with:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line

Can instead begin with:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Girls Run

So use one of these two Half Sashayed Corner Line set ups and then call this:

Slide Thru (*help them!*)
Trade By
Square Thru 3
Trade By
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Girls Run
Slide Thru (*help them!*)
Outsides Cloverleaf
Centers Square Thru 4
Slide Thru Twice
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Girls Run
Slide Thru (*help them!*)
Outsides Cloverleaf
Centers Square Thru 2 and face the outsides
Put Centers In
Ends Slide Thru
Centers Partner Trade and Back Out
You're Home

Pass the Ocean Choreo from Half Sashayed Couples

At some point very soon, you should probably be introducing Pass the Ocean from Half Sashayed Couples, primarily to help your helpers and secondarily to help your Student Dancers. You may have already done this.

When you are initially teaching Pass the Ocean from Half Sashayed Couples, it's usually best to have your Student Dancers finish in a Tidal Wave. That way, if they turn the incorrect direction, they will be walking out of the Square and immediately know that something has gone haywire. It's usually best to initially remind everyone that Pass the Ocean is Pass Thru, Face your Partner, and Step To a Wave. We will begin with the Heads (*with no Square Thru 4 equivalents during this choreo exercise*):

Heads Square Thru 4
Slide Thru (*Corner Lines*)
Touch 1/4
Girls Run
Pass the Ocean
Swing Thru
Girls Run
Wheel and Deal (*Half Sashayed Corner Lines*)

Remember, this may be the first time many of the dancers (both helpers and Student Dancers) have seen Pass the Ocean from Half Sashayed Couples. So this first time you call the above choreo sequence, it's probably best to finish with this:

Ends Face In
Centers Back Up
You're Home

Or:

Circle Left
Allemande Left
Promenade Home

Now call the above choreo sequence again and let's expand upon it:

Heads Square Thru 4
Slide Thru (*Corner Lines*)
Touch 1/4
Girls Run
Pass the Ocean
Swing Thru
Girls Run
Wheel and Deal
Sweep 1/4
Ready? Pass the Ocean
Swing Thru
Hinge

For the above choreo sequence, there are two quick get outs:

Girls U Turn Back
Allemande Left
You're Home

Or:

End Girls U Turn Back
Centers Face In and Back Out
You're Home

Now maybe call an unrelated choreo sequence or three, get them Home, and then continue with this choreo exercise:

Heads (or Sides) Square Thru 4
Slide Thru (*Corner Lines*)
Touch 1/4
Girls Run
Pass the Ocean
Swing Thru
Girls Run
Wheel and Deal
Sweep 1/4
Ready? Pass the Ocean
Boys Run
Girls Trade
Bend the Line
Allemande Left
You're Home

As you work any of the above choreo sequences, or any other choreo sequences, here is a truth that always exists which can help you expand your choreo toolbox exponentially:

Every Partner Lines to Partner Lines module is also a Corner Lines to Corner Lines module, a Half Sashayed Corner Lines to Half Sashayed Corner Lines module, etc. etc. etc. etc.

As a disclaimer, any choreo sequence containing Right and Left Thru or Courtesy Turn may require Girls to Courtesy Turn Boys if you call a sequence from Half Sashayed Corner Lines or Boxes. By CALLERLAB rules, this is not permitted until dancers are learning and/or dancing Plus.

Cross Fold and Trade By Choreo

Now let's do some choreo sequences involving Cross Fold and Trade By.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Ends Cross Fold
Pass Thru
Face In
Ends Circulate Three Times and Face In at Home
Centers Square Thru 5
Centers Courtesy Turn and Back Up
You're Home

In the above choreo sequence, the Ends are actually dancing thru the footpath of Load the Boat, although not definitionally. Don't tell them!

Now, let's continue.

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Touch 1/4
Girls Run
Pass Thru
Trade By
Pass Thru
Trade By
Pass Thru
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Ends Pass Thru
Centers Turn Thru
Ends Cross Fold
Centers Trade, It's a Partner Trade
Zoom
Double Pass Thru
Zoom
Leaders Trade, It's a Partner Trade
Pass Thru
Trade By
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Turn Thru to Lines Facing Out
Ends Cross Fold
Touch 1/4
Ends Run
Boys U Turn Back
Ends Slide Thru
Allemande Left
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Turn Thru to Lines Facing Out
Bend the Line
Pass Thru
Wheel and Deal
Double Pass Thru
First Couple Go Left Next Couple Go Right
Circle Left
Allemande Left
Promenade Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Pass the Ocean
Swing Thru
Boys Run
Wheel and Deal
Sweep 1/4
Step To a Wave
Swing Thru
Drop Hands and Step Thru
Square Your Sets You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Pass the Ocean
Girls Trade
Girls Run
Wheel and Deal
Pass Thru
Partner Trade
Ends Face In
Centers Back Out
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Pass the Ocean
Girls Trade
Girls Run
Wheel and Deal
Pass Thru
U Turn Back
Square Thru 3 and look for your Corner
Allemande Left
You're Home

(blank space here is intentional to keep choreo together)

Heads (or Sides) Square Thru 4 (*or the equivalent*)
 Pass the Ocean
 Girls Trade
 Girls Run
 Wheel and Deal
 Pass Thru
 Bend the Line
 Pass the Ocean (*Help them! Boys will be Centers holding Left hands! Girls will be Ends!*)
 Boys Trade
 Boys Run
 Girls Trade (*they should already be touching right hands*)
 Bend the Line
 Square Thru 3
 Allemande Left
 You're Home

Use great caution when you first call the above choreo sequence. Again, this may be the first time your Student Dancers will be doing Pass the Ocean from Half Sashayed Couples. It also might be the first time for some of your helpers who sometimes can be a bit sporadic on their attendance.

You may need to stop the music and remind everyone that the definition of Pass the Ocean is to first Pass Thru, then Face Your Partner, and Step To a Wave. You might then alert them that this time, the Boys will be the Centers and the Girls will be the Ends. Then cue them thru, telling the Boys that they will touch left hands in the Center.

Remember, the first time you call Pass the Ocean from Half Sashayed couples, and for the next half dozen times or so, your next call is Boys Trade. Always. No exceptions. You've helped them get there by telling the Boys to join left hands and you do not want to distract them by thinking about any other dancer rather than the one you just had them joining hands with.

You just told the Boys to join left hands as part of Pass the Ocean, and now you're going to call Boys Trade. No exceptions for the first six or 12 times you call it.

Remember, it is always preferable to entice your Student Dancers to learn, rather than simply just teach. The truism is this: The dancers must dance Pass the Ocean correctly, or the Boys cannot Trade. You have now helped create the "need to know", which is the result of a properly reinforced "enticement to learn".

You've also encouraged successful dancing by having the Boys use the left hand they just touched to dance Boys Trade (and not let go).

You've also created a brief moment of "Yes I did it" success. This helps to build self-confidence just a little more. Arrival at Home in any choreo sequence helps reinforce this feeling of success. So does arrival in standard Infacing Lines every 10 calls or so

when sight calling. This brief success moment could be best described as "Whew! So far, so good!"

Giving the dancers success moment after success moment after success moment like this and they will most likely be beating down the doors to attend your next dance.

After six times or so of having the Boys Trade after having danced Pass the Ocean from Half Sashayed Couples, it's probably time to have them dance a different call at this point, while initially keeping the supporting choreo the same:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Pass the Ocean
Girls Trade
Girls Run
Wheel and Deal
Pass Thru
Bend the Line
Pass the Ocean (*Help them! Boys will be Centers holding Left hands! Girls will be Ends!*)
Boys Run
Bend the Line
Slide Thru
Allemande Left
You're Home

Now let's get directly into it:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Girls Run
Pass the Ocean
Swing Thru
Swing Thru
Boys Run
Bend the Line (*Corner Lines*)

And now, a different cool get out from Corner Lines:

Touch 1/4
Girls Run
Pass Thru
Right and Left Grand
Promenade Home

When you feel the time is right, you and your Student Dancers and helpers can have a little extra fun:

Heads Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Near Line Half Sashay
Pass the Ocean
Boys Run
Outfacers Partner Trade
Slide Thru
Allemande Left
Right and Left Grand
You're Home

Next time, expand a little:

Heads Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Near Line Half Sashay
Pass the Ocean
Ends Circulate
Centers Circulate
Ends Circulate
Centers Circulate
Boys Run
Outfacers Partner Trade
Slide Thru
Allemande Left
You're Home

Now, let's expand a little more:

Heads Square Thru 4 (*or the equivalent*)
Slide Thru (*Corner Lines*)
Near Line Half Sashay
Pass the Ocean
Ends Circulate
Centers Circulate
Swing Thru
Swing Thru
Ends Circulate
Centers Circulate
Boys Run
Outfacers Partner Trade
Square Thru 3 and look for your Corner
Allemande Left
You're Home

The non-symmetric choreo sequences presented in this chapter should probably be spread out over a few lessons, and sporadically throughout the remainder of your class.

Corner Box Centers In and Cast Off Choreo Part Two

Now, let's continue with Centers In and Cast off:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast off 3/4
Circulate (or All 8 Circulate)
Circulate (or All 8 Circulate)
Ends Run
Square Thru 3
Allemande Left
Right and Left Grand
You're Home

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Centers In
Cast off 3/4
Circulate (or All 8 Circulate)
Cast Off 1/2
Circulate (or All 8 Circulate)
Ends Fold
Centers Face In and Back Out
You're Home

Now let's add in the element of non-symmetry:

Sides Square Thru
Centers In
Near Line Trade with your Partner
Circulate (or All 8 Circulate)
Cast Off 3/4
Circulate (or All 8 Circulate)
Ends Fold
Double Pass Thru
Leaders U Turn Back
Star Thru
Leaders (or say Outfacers) Partner Trade

Here are the two possible endings for the above choreo sequence:

1. Slide Thru, Allemande Left, Right and Left Grand, You're Home, or;
2. Ends Circulate 3 Times and Face In at Home, Centers Turn Thru and Courtesy Turn, You're Home

You may accomplish calling all of the choreo in this chapter in one beginner session, but probably not. Don't push it. You might pick and choose which choreo sequences to

use in the next three class sessions consecutively. Maybe for the first one, you choose one non-symmetric sequence, two Cross Fold sequences, one Wheel and Deal sequence, etc. Then for the second one you repeat one of the sequences, and then choose other new ones. Plan your addition of selected choreo sequences to each class session, judging by the successes and the smiles you observe.

The goal here is to have your Student Dancers and helpers enjoy a fun and exciting dance experience together, over and over again.

Chapter 23: A Choreo Constructing Concept

Are you aware of the choreo constructing concept that you should consider using at every dance you call? Every time you think about choreo?

This choreo constructing concept is inherently embedded within every choreo sequence contained in the BTG.

For several years now, square dance callers have been encouraged by multiple sources to provide more variety in their choreo. It has also been asserted that callers who call the same sequences over and over and over again with very little variation usually experience their clubs slowly shrinking into extinction.

It seems that when dancers do the same choreo over and over and over again and their caller finally tries a bit of "variety", many dancers stumble and squares break down. This is usually because the "variety" has rapidly increased the choreo difficulty factor in the minds of the dancers.

Would you like to be one of the callers who calls such a great dance that dancers never want to quit, and always look forward to your next dance or class?

The choreo constructing concept described herein should probably be one of the primary tools you use to help you to become one of these very entertaining patter callers. You will be helping all the dancers enjoy increasing levels of confidence, satisfaction, and excitement.

It's very important for you to begin providing a great dance experience, right now, for your Student Dancers using the calls you've taught. Your class should have completed about 12 lessons or so at this point. Right now, this is your golden opportunity to help your Student Dancers feel like they are real square dancers. The choreo constructing concept described herein should prove to be your primary tool in creating a dance experience that your Student Dancers and helpers can enjoy dancing together equally.

To begin learning how to utilize the choreo constructing concept presented herein, let's begin with a choreo sequence that's only two, three or four calls long. This should be a choreo sequence you enjoy calling a lot. It would be best if it takes the dancers from one formation to another formation.

Here is an example, which also includes proper dancer unwinding for the prevention of overflow. (Overflow usually causes some dancers to tire early so they and their partner leave the dance early, and overflow actually sometimes causes dancer dizziness):

(From 8 Chain Thru Boxes)

Touch 1/4

Scootback

Boys Run

Reverse Flutter

(Finishes in Infacing normal Lines)

As an important thought at this specific time, if you are a caller who regularly uses Touch 1/4, Scoot Back, and Boys Run as a module substitute for Slide Thru, it's probably best to remember two things right now:

1. A Boy or three may not be prepared to be in position to smoothly do the Reverse Flutter, and you will notice this if a Boy stumbles to try to correct his wrong initial stepping direction;
2. If he stumbles a bit, it means you are probably guilty of calling Right Face Turn after Right Face Turn after Right Face Turn after Right Face Turn for the Boys, while you abruptly move the Girls back and forth like a zigzag stitch.

Think about all the Right Face turning for the Boys, as the girls go back and forth and back and forth when you call:

Heads (or Sides) Square Thru 4

Touch 1/4

Scootback

Boys Run

Then you might call:

Pass Thru

Wheel and Deal

Centers Pass Thru

Touch 1/4

Walk and Dodge

Partner Trade

Touch 1/4

Circulate

Boys Run

The Boys just turned 16 quarter turns to their right! The Girls did a back and forth zigzag movement three full times!

The choreo constructing concept contained herein says that choreo like the above is one of the roads to mediocrity. You should strive to be better than this. So, if you have a Boy or three stumbling to do Reverse Flutter after Scoot Back and Boys Run, maybe get them Home immediately this way:

Pass the Ocean
Recycle
Allemande Left
You're Home

Now begin again from Home, including the Reverse Flutter:

Heads or Sides Square Thru 4 (*no equivalents this time*)
Touch 1/4
Scootback
Boys Run
Reverse Flutter
(*Finishes in Infacing normal Lines*)

At every dance you call for a while, consider calling the above sequence once every other tip or so. Follow it with a different call every time. You could follow the above four call choreo sequence with any of the following:

Pass Thru, Wheel and Deal

Or:

Flutterwheel

Or:

Flutterwheel, Sweep 1/4

Or:

Pass the Ocean

Or:

Square Thru 3 and Courtesy Turn

Or;

Square Thru 3, Courtesy Turn, Dixie Style to a Wave

Or;

Square Thru 3, Courtesy Turn, Dixie Style to a Wave, Tag the Line, Face Right

Or;

Pass the Ocean, Recycle

Or:

Pass the Ocean, Girls Run

Or:

Pass the Ocean, Girls Trade, Girls Run

Or:

Pass the Ocean, Girls Trade, Girls Run, Tag the Line

There are eleven variations above. For this example, let's assume you are going to call a seven tip dance. Plan to put one variation per tip in possibly four tips or so during this dance. Mix other choreo around each variation, and you have begun to create a patter calling style which could be best described as "familiarity with variety".

As a second example, let's start with this two call choreo sequence:

Heads (or Sides) Lead Right and all Veer Left

Here are some possible continuations:

Bend the Line Reverse Flutter (*practice saying this in 4 down beats with proper DOWN-BEAT-EM-pha-SIS for flow purposes*)

BEND-the-LINE-re-VERSE-FLUT-ter

If you can still say it in four down beats and put in an extra sound for audio effect, try this:

BEND-the-LINE-n-re-VERSE-FLUT-ter (*please note you will be saying the noise of the letter "n" and not the full word "and", which would take five down beats to say, not the required four*)

Or:

BEND-the-LINE-n-re-VERSE FLUT-ter-breathe breathe-THEN-GIRLS LEAD-DIX-ie-STYLE-to-a-WAVE

Or:

HALF-TAG

Or:

HALF-TAG
SCOOT-back
BOYS-RUN
Re-VERSE-FLUT-ter

Or:

Couples Circulate
Bend the Line

Or:

Couples Circulate
Half Tag
Scootback
Boys Run
Reverse Flutter

Or:

Couples Circulate (*wait, wait*)
BEND-the-LINE-n-reVERSE-FLUT-ter

The horrid flow break so often called after Couples Circulate and Bend the Line by so many callers is "up to the middle and back". It's a body flow break, and it also causes the dancers to direct their attention to the person in front of them instead of noticing all seven other dancers. If you just let them stand in Lines for two down beats and say something like "Lines, good" and then start calling again, it feels more like an eight person teamwork effort. The dancers will also take a deep breath and feel like "so far so good".

Let other callers call the "up to the middle and back" flow break. Not you. You are attempting to step onto the path of excellence. Excellence is not a place at which you arrive. It's a path you choose to walk. Fleeting moments of excellence occur within the mind of every dancer.

You must be willing to step away from mediocrity if you wish to find the path to excellence. Moments of excellence are fleeting. The path of excellence is always changing.

Moments of excellence are usually expressed by dancers as a quiet "wow" and/or brief applause or a sigh with a little smile, or a Partner Hi Five.

In the above choreo example of Couples Circulate then Bend the Line, consider letting the slowest dancer finish Couples Circulate, and as he/she takes his/her final Couples Circulate step (usually it's the outfacing end coming around), that's the down beat when you say BEND:

BEND the LINE n reVERSE FLUTter (*four down beats*)

Then, as the slowest dancer finishes the reVERSE FLUTter, give all dancers a one or two down beat rest from that specific down beat.

(If you look closely, you'll see a few expressions like Whew, so far so good!)

Then get everyone moving in unison on that specific down beat with a four down beat call phrase, like this:

PASS THRU witha WHEEL and DEAL

Take a breath on one down beat and on the next down beat call:

DOUble PASS THRU (*3 Down Beats*)

Or maybe, after Wheel and Deal;

RIGHT n left THRU inthe MIDDle n TURN the GIRL n THEN (*BREATHE*) PASS THRU n TOUCH a QUARter

The above call phrase is 11 down beats. BREATHE is one of the down beats. Try saying the above call phrase in 11 down beats, including the breathe beat.

This method helps create a feeling of dancer unity as they all move to your rhythmic cadence. Teams of eight dancers, all moving in unison to the same beat and all arriving at the same beat and then starting the next call on the same beat builds excitement and anticipation for the next part of their square dance journey. You should probably build this dancer unison feeling at least once per tip or so at every dance you call.

As a third example, let's begin with this sequence:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Touch 1/4
Centers Trade

(Did you notice that we briefly had the dancers in Corner Boxes but immediately put their minds in Scootback boxes, only to then quickly move their minds into Parallel Waves with same sexes holding right hands, making the Corner Box a transient experience rather than a resolution experience? More on this later.)

Now let's explore some danceable continuations for the above choreo sequence:

Swing Thru

Or:

Scootback (*sometimes twice*)

Or:

Swing Thru, Scootback (*sometimes twice*)

Or:

Split Circulate Twice

Or:

Swing Thru, Split Circulate Twice

Or:

Swing Thru, Scootback (*sometimes twice*), Split Circulate Twice

Or:

Swing Thru

Spin the Top

Girls Trade (*take a peek; your helpers may need to take a peek, your Student Dancers probably won't*)

Side Boys Trade

Sides Wheel and Deal

Heads Bend the Line

You're Home

Or:

Cast Off 3/4

Centers Trade

(*Then maybe...*)

Boys Run

Pass Thru

Wheel and Deal

Centers Slide Thru and Back Up

You're Home

Or:

Centers Run

Ferris Wheel

(*Then maybe...*)

Double Pass Thru

Centers In

Cast Off 1/4 (*Lines facing out*)

Wheel and Deal

Three resolutions readily exist for the above choreo variations:

Dixie Grand (*Plus only, not MS*), Allemande Left, Right and Left Grand, You're Home

Or:

Zoom, Centers Square Thru 3, Allemande Left, You're Home

Or:

Double Pass Thru, Leaders Partner Trade, Allemande Left, Right and Left Grand, You're Home

Start by choosing one of the combinations in this chapter to call during three or four tips at your next dance, once per each tip chosen. The first three times, use the exact combination you've chosen without variation. The fourth time, begin the same way but use a different extension. Here is an example. The first three times:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Bend the Line

Then the fourth time:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Split 2 Around 1 to a Line
Pass Thru
Partner Trade
Pass Thru
Ends Fold
Centers Face In and Back Out
You're Home

The Partner Trade in the above sequence is from Half Sashayed couples, but if you have taught Trade as described in this BTG your Student Dancers will not have a problem. Your helpers might.

Possibly at your next dance, or maybe the last tip of this dance, call the entire sequence above, finishing At Home again. At your next dance, maybe use Heads Lead Right and Veer Left, Girls Trade and all Cast Off 3/4 (Girls push forward, Boys back around), then Flutterwheel, so it all dances smoothly without hesitation. You need to call Flutterwheel so the dancers will be required to turn the correct direction on Cast Off to be able to dance this choreo accurately and smoothly. If they Cast Off the incorrect direction, they will be Facing Out and have no one to Flutter with! Their co-Fluttering couple will probably be yelling "Over here! Over here!"

Remember, don't just teach. Inspire the desire to learn which will morph into the need to know.

It's equally important to continually create success moments that happen spontaneously in the mind of each dancer, over and over again during each tip. This spontaneously happens when dancers arrive in standard couple Infacing Lines during a patter sequence, which should happen about every 10 calls or so. That's another reason why you don't want to call "up to the middle of the back". Instead, it's best to let them stop for about two beats so they can all take a breath, then look around and think " Whew! So far, so good".

It seems "Whew!" moments rarely happen in the mind of a dancer when arriving in a Corner Box for anything other than Allemande Left. Always returning to the Corner Box severely limits your ability to create "whew" moments.

Please consider this next section as good general advice. Create lots of Partner Line to Partner Line (PL to PL) choreo sequences, some arriving on same footprint as where they began and some not.

Then use these PL to PL choreo sequences after putting the dancers in Corner Lines (Heads or Sides Square Thru 4 and Slide Thru). After calling a few PL to PL choreo sequences, your Corner Line get out at Mainstream could be Square Thru 3, Allemande Left, Promenade Home. Your Corner Line get out at Plus could be Pass the Ocean, Trade the Wave, Allemande Left, Promenade Home.

Then use the same PL to PL choreo sequences from Right Hand Lady Out of Sequence Lines. The formula is this:

From a Squared Set:

- Heads or Sides Square Thru 2 (*or the equivalent*)
- Slide Thru (*Right Hand Lady Out of Sequence Lines*)
- Two or three consecutive PL to PL choreo sequences
- Square Thru 2
- Trade By
- Allemande Left
- Promenade Home

The same basic formula works from Out of Sequence Partner Lines:

- Heads (or Sides) Lead Right
- Veer Left
- Bend the Line (*Out of Sequence Partner Lines*)
- Two or three consecutive PL to PL choreo sequences
- Star Thru
- Pass Thru
- Allemande Left
- Promenade Home

As you should be able to see now, you will be building a very entertaining style of patter calling which could be best described as "familiarity with variety".

You will also be returning the dancers, at the completion of each PL to PL choreo sequence, to the same temporary partner. This helps dancers to build confidence in themselves and in you.

I hope you're getting the idea of how this works. The choreo in this chapter does two things. It shows you exactly how to start with familiarity and then create slight variety, over and over again. It also gives you choreo sequences where the choreo constructing concept is automatically included in the choreo sequences presented.

As the dancers become comfortable and happy about your new "familiarity with variety" choreo style, many items you first consider to be variety will become familiar to your dancers, which will allow you to slowly add more variety, a little at a time. You will begin calling a more interesting and entertaining dance, a little at a time, where all dancers are successful, happy, and excited about attending your next dance.

Develop your own favorite two, three and four call choreo sequences and build around them as described above, over and over again. Never stop creating!

Chapter 24: Tag the Line

Tag the Line is never an easy teach, but it can be simplified if we rely on some Grand Square knowledge and also their ability to do Centers In from 8 Chain Thru Boxes. Here's the sequence you can use over and over again and create lots of variety while reinforcing the Tag the Line definition:

Partner Lines (PL)
Star Thru
Centers In
Cast Off any fraction or don't
Tag the Line
Leaders U Turn Back
Star Thru

If they are Facing In, the dancers are back in Partner Lines (of course, if they started in Corner Lines [CL], they have returned to Corner Lines).

If they are Facing Out, Bend the Line and the dancers are back in Partner Lines (actually, the same FASR Lines from where they started this sequence).

To go down the rabbit hole of explaining the nuances of the module being discussed right now, please consider these facts:

1. After Centers In, if you called Cast Off 1/2 or 3/4, the dancers will have moved halfway around the square;
2. After Centers In, if you called Cast Off 1/2 or zero, the dancers returned to the same quadrant where they began, although they may be facing a different wall

The above sequence is a PL to PL True Zero module. As such, it's within [Appendix 2](#) as a PL to PL module.

In order to utilize Grand Square memory in the teach of Tag the Line, the teaching sequence will look like this:

Sides Face Grand Square
Sides Square Thru
Centers In

Now stop the music and say something like this: "Now we are going to learn Tag the Line. Remember, Sides Face means Sides drop hands and turn and face each other. Sides, you are the Centers of the Line so I will want you to drop hands and turn and Face each other. Let's do it now. Sides Face. Now Heads turn and Face In behind them. Now everyone Double Pass Thru. Now touch hands with your new Partner by your side and you have completed Tag the Line. Now everyone turn and Face In and you will have Lines again".

Now call:

Right and Left Thru
Star Thru
Centers In
Tag the Line (*help them, and make sure you tell them they have not completed
Tag the Line until they touched hands with their new Partner*)

Now call:

Face In
Square Thru 3 and look for your Corner
Allemande Left
Right and Left Grand
You're Home

You might want to repeat the above sequence right away, or you might want to relax them first with something like Circle Left, Boys Star Right, Allemande Left, and Promenade Home.

You might also feel that they are ready to immediately have the Heads be the Centers of the Lines for Tag the Line. So, repeat the above sequence beginning with the Head Couples Square Thru.

When you feel your Student Dancers are ready to have both the Sides and the Heads be Centers for Tag the Line without having to go home in between, try calling this sequence.

Sides Square Thru
Centers In
Tag the Line
Face In
Star Thru
Centers In
Tag the Line
Face In
Slide Thru
Allemande Left
You're Home

It's best to not mess with any fractional Tag the Line variations at this time.

You might consider immediately looking at Appendix 2. All modules in [Appendix 2](#) are PL to PL modules. They also are CL to CL modules, which will work well with your beginners class choreo. Your choreo building sequence looks like this:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (CL)
Two, three, or four PL to PL modules

Keep an eye on your key dancer, Boy or Girl. If they finish the above PL to PL modules in the same quadrant where they were when they finished Square Thru, your Get Out is:

Square Thru 3
Allemande Left
You're Home

If your key dancer finishes in the quadrant diagonally across from where they finished Square Thru, your Get Out is this:

Square Thru 3
Allemande Left
Right and Left Grand
You're Home

In Appendix 2, there are 25 PL to PL modules. Because your Student Dancers now know Tag the Line, all 25 PL to PL modules can be called for them, beginning right now. Remember, you should immediately be calling them from Corner Lines (CL) or Out of Sequence Corner Lines (CLOS).

Remember, your Get In to Corner Lines (CL) is:
Heads (or Sides) Square Thru 4 (*or the equivalent*)
Slide Thru (CL)

And your Get Out is:

Square Thru 3
Allemande Left
Promenade Home

Your Get In to Corner Lines Out of Sequence (CLOS) is:

Heads (or Sides) Square Thru 4 (*or the equivalent*)
Right and Left Thru
Veer Left
Chain Down the Line

And your Get Out is:

Slide Thru
Allemande Left
Promenade Home

Appendix 1: BTG Teaching Order

The following teaching order provides you with the formation and sequence of calls to use.

Lesson One, First Tip Choreo: ***(from a Grand Circle)***

Bow to the Partner
Bow to the Corner
Circle Left
Circle Right
Face Your Partner and Dosado
Allemande Left your Corner
Single File Promenade
Promenade (Couples)

Lesson One, Second Tip Choreo: ***(converting from Grand Circle to Squares)***

Make the Grand Circle into four Couple Circles
Align the Circles as Squares
Define The Head and Side Couples
Heads move Up to the Middle and Back
Sides move Up to the Middle and Back
Face your Partner and Dosado
Face your Corner and Allemande Left
Right and Left Grand
Promenade Home
Heads Dosado
Sides Dosado
Heads Pass Thru and Promenade Home
Sides Pass Thru and Promenade Home

Probably:

Heads Square Thru
Sides Square Thru

Singing Call:

Teach Swing Your Partner
and Swing Your Corner, Promenade Home
Heads or Sides Square Thru
Swing Corner, Promenade Home

Maybe Now:

Boys Right Hand Star and go Home
Girls Right Hand Star and go Home
Boys Right Hand Star, Allemande Left Your Corner, You're Home
Girls Right Hand Star a Full Turn, Boys Courtesy Turn your Partner, You're Home

Lesson Two or Three Choreo:

(all from Corner Lines)

Star Thru
Right and Left Thru
Pass Thru and Bend the Line

Lesson Three Choreo:

(from Corner Lines after Pass Thru)

Boys Trade
Girls Trade
Centers Trade
Ends Trade

Lessons Three and Four Choreo:

(from Outfacing Corner Lines [Corner Lines and then Pass Thru])

Review above Trades
Partner Trade (from Outfacing Corner Lines)
Dance them

Lesson Five Choreo:

(from Outfacing Corner Lines)

Passing Trades vs. Turning Trades

Outfacing Corner Lines (Heads or Sides Square Thru, Star Thru, Pass Thru):

Girls Trade (passing)
Centers Trade (turning)
Boys Trade (turning)
Girls Trade (turning)
Centers Trade (turning)
Boys Trade (passing)
Pass Thru
Boys Trade (passing)
Centers Trade (turning)
Boys Trade (turning)

Girls Trade (turning)
Centers Trade (turning)
Girls Trade (passing)
Right and Left Thru
Star Thru
Allemande Left
You're Home

Lesson Five or Six Choreo:
(from *Outfacing Corner Lines*)

Ends Trade
Centers Trade
Dance and review all Trades
Swing Thru
U-Turn Back

(Now it's possibly time for a change of pace.)

Grand Square
Wheel and Deal
Double Pass Thru
First Couple go Left next Couple go Right
First Couple go Right next Couple go Left

First Couple Go Right Next Couple Go Left
Run
Separate
Separate Around 1 to a Line
Separate Around 1 and Come Into the Middle
Separate Around 2 to a Line
Separate Around 2 and Come Into the Middle
Pass Thru and Separate
Pass Thru and Separate Around 1 to a Line
Pass Thru and Separate Around 2 to a Line
Pass Thru and Separate Around 2 and Come In to the Middle
Pass Thru and Separate Around 1 and Come In to the Middle

At this point in their learning cycle, they have now completed the very critical early stages of learning. All of the remaining calls will be listed on a checklist and you can refer back to the BTG chapters for choreo info and teaching suggestions.

BTG Teaching Order Checklist

Call (From X Position)	Check when Call Taught											
Bow to your Partner (<i>Grand Circle</i>)												
Bow to your Corner (<i>Grand Circle</i>)												
Circle Left (<i>Grand Circle</i>)												
Circle Right (<i>Grand Circle</i>)												
Face Your Partner and Dosado (<i>Grand Circle</i>)												
Allemande Left your Corner (<i>Grand Circle</i>)												
Single File Promenade (<i>Grand Circle</i>)												
Promenade (<i>Couples</i>) (<i>Grand Circle</i>)												
Heads move Up to the Middle and Back (<i>Squared Set</i>)												
Sides move Up to the Middle and Back (<i>Squared Set</i>)												
Face your Partner and Dosado (<i>Squared Set</i>)												
Face your Corner and Allemande Left (<i>Squared Set</i>)												
Right and Left Grand (<i>Squared Set</i>)												
Promenade Home (<i>Squared Set</i>)												
Heads Dosado (<i>Squared Set</i>)												
Sides Dosado (<i>Squared Set</i>)												
Heads Pass Thru and Promenade Home (<i>Square Set</i>)												
Sides Pass Thru and Promenade Home (<i>Squared Set</i>)												
Heads Square Thru (<i>4 only; Squared Set</i>)												
Sides Square Thru (<i>4 only; Squared Set</i>)												
Swing Your Partner (<i>Squared Set</i>)												
Swing Your Corner, Promenade Home (<i>Squared Set or Circle</i>)												
Heads or Sides Square Thru (<i>Squared Set</i>)												
Boys Right Hand Star and go Home (<i>Squared Set</i>)												
Girls Right Hand Star and go Home (<i>Squared Set</i>)												
Boys Right Hand Star (<i>Squared Set or Circle</i>)												
Allemande Left Your Corner (<i>Squared Set or Circle</i>)												
Girls Right Hand Star a Full Turn (<i>Squared Set</i>)												
Boys Courtesy Turn your Partner (<i>Squared Set</i>)												
Star Thru (<i>Corner Box or Corner Lines</i>)												
Right and Left Thru (<i>Corner Lines</i>)												
Pass Thru and Bend the Line (<i>Corner Lines</i>)												

Call (From X Position)	Check when Call Taught											
Passing Trades (from Outfacing Corner Lines):												
Boys Trade												
Girls Trade												
Centers Trade												
Ends Trade												
Partner Trade												
Turning Trades (from Ocean Waves [after Boys or Girls Passing Trade]):												
Right Trade												
Left Trade												
Swing Thru (Right Hand Trade, Left Hand Trade)												
U-Turn Back (Outfacing Corner Lines)												
Separate (Squared Set) All of the following Separates are also from Squared Sets												
Separate Around 1 to a Line												
Separate Around 1 and come into the middle												
Separate Around 2 to a Line												
Separate Around 2 and come into the middle												
Pass Thru and Separate												
Pass Thru, Separate Around 1 to a Line												
Pass Thru, Separate Around 1 and come into the middle												
Pass Thru, Separate Around 2 to a Line												
Pass Thru, Separate Around 2 and come into the middle												
Boys Run												
Girls Run												
Put Centers In												
Cast Off												
1/4												
1/2												
3/4												
Flutterwheel												
Reverse Flutter												
Turn Thru (from Infacing Lines)												
Tantalizing Tidbits:												
Grand Square 6 steps												
Grand Square 10 steps												
Arms Turns												
Walk Around the Corner and Seesaw												
Dosado (from Corner Lines)												
Flutter and Reverse Flutter												

Call (From X Position)	Check when Call Taught											
Turn Thru												
Backtrack												
Right/Left Hand Stars												
Zoom												
Slide Thru												
Cloverleaf												
Trade By												
Split 2												
Hinge (Single Hinge)												
Touch 1/4												
Cross Fold												
Flutterwheel												
Reverse Flutter												
Sweep 1/4												
Step To a Wave												
Pass the Ocean												
2FL Wheel and Deal												

Appendix 2: Partner Lines to Partner Lines (PL to PL) Modules

From a Squared Set, the three easiest **Get Ins** to Partner Lines are:

Heads (or Sides) Lead Right
Circle to a Line

Or:

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

Or:

Heads (or Sides) Lead Right
Veer Left
Chain Down the Line
Flutterwheel

A common **Get Out** from Partner Lines is:

Slide Thru
Square Thru 3
Allemande Left
Promenade Home

Below are some Partner Lines to Partner Lines (PL to PL) modules. You can call them in any order you wish. They fit together like Legos. All of them work well with the Get Ins stated above and also the Get Out stated above. The modules below are also intended to support the teaching you have been doing as per the Beginners Teaching Guide (BTG) at about week 12 or so of your beginners class.

Touch 1/4
Circulate Twice
Trade and Face In (or Trade and Roll)
(Equals Circle Right 1/4 to Infacing Lines to face the same Head or Side Walls)

Pass Thru
Wheel and Deal
Centers Pass Thru
Swing Thru
Boys Run
Bend the Line

(Equals Circle Left 1/4 to Infacing Lines to face the same Head or Side walls, then Bend the Line)

Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Partner Trade
Pass the Ocean
Recycle
(Equals Bend the Line)

Pass Thru
Wheel and Deal
Centers Pass Thru
Touch 1/4
Split Circulate
Boys Run
(Equals Circle Left 1/4 to Infacing Lines to face the same Head or Side walls, then Bend the Line)

Pass Thru
Wheel and Deal
Double Pass Thru
Leaders Partner Trade
Touch 1/4
Split Circulate
Boys Run
(Equals Bend the Line)

Pass the Ocean
Recycle
Veer Left
Optional: Couples Circulate once or twice or don't Circulate
Bend the Line
(Ending footprint is dependent on how many Circulates are called. With zero Circulates called, this sequence is an exact zero)

Pass the Ocean
Spin the Top
Boys Run
Wheel and Deal
(Exact zero)

Pass the Ocean
Girls Trade
Spin the Top
Boys Run
Wheel and Deal

Reverse Flutter
(*Exact zero*)

Pass the Ocean
Girls Trade
Spin the Top
Swing Thru
Recycle
(*Exact zero*)

Pass the Ocean
Girls Trade
Spin the Top
Swing Thru
Girls Run
Half Tag
Face In
(*Exact zero*)

Pass Thru
Half Tag
Swing Thru
Split Circulate
Boys Run
(*Equals Circle Right 1/4 to face the same Head or Side walls, then Bend the Line*)

Pass Thru
Half Tag
Swing Thru Double
Split Circulate
Girls U Turn Back (or Scoot Back and Boys Run)
(*Equals Bend the Line*)

Pass Thru
Tag the Line
Face In
Turn Thru
Courtesy Turn
(*Equals Pass Thru, Bend the Line, Pass Thru, Bend the Line*)

Pass Thru
Tag the Line
Centers In
Cast Off 3/4
Turn Thru
Courtesy Turn
(*Equals Pass Thru, Bend the Line, Pass Thru, Bend the Line*)

Star Thru
Centers In
Cast Off 3/4
Ends Run
Right and Left Thru
(*Exact zero*)

Star Thru
Centers In
Cast Off 3/4
Ends Run
Pass Thru
Bend the Line
(*Equals Bend the Line*)

Star Thru
Centers In
Cast Off 3/4
Ends Fold
Double Pass Thru
Face In
(*Equals Bend the Line*)

Star Thru
Centers In
Cast Off 3/4
Tag the Line
Face Out
Bend the Line
(*Equals Pass Thru, Bend the Line, Right and Left Thru*)

All four PL to PL modules immediately above begin with Star Thru and then Centers In. This is unusual choreo for many current square dancers. If you've been teaching according to the BTG, your Student Dancers and long term helpers should have no problem dancing this choreo. However, if they haven't been dancing with you, the Center Boys might Step To a Wave with the Outsides, becoming Ends instead of correctly becoming Centers. So, it might be best if you initially said "Centers, put Centers In between the Outsides".

It would also be advisable for you to add one of these four "Star Thru and Centers In" modules to your choreo once during each tip for about three tips at each dance you call. This will help brand you as a creative patter caller and also help you keep dancers from rushing to the next level up. If they feel they're being entertained with interesting danceable choreo, they have no reason to go to the next level up.

Now, let's continue with more PL to PL modules:

Pass Thru
 Ends Cross Fold
 Touch 1/4
 Centers Trade
 All 8 Circulate
 Girls Fold
 Double Pass Thru
 Face Right
 Couples Circulate once or twice or don't Circulate
 Bend the Line
(Ending footprint is dependent on how many Circulates are called. With zero Circulates called, this sequence equals Circle Left 1/4 to face the same Head or Side walls, then Bend the Line)

Pass Thru
 Tag the Line
 Face in
 Ends Pass Thru
 Cast Off 3/4
 Centers Trade
 Turn Thru
 Courtesy Turn
(Equals Pass Thru, Bend the Line, Right and Left Thru)

Pass Thru
 Tag the Line
 Face In
 Centers Pass Thru
 Cast Off 3/4
 Ends Cross Fold
 Double Pass Thru
 Face In
(Exact zero)

Pass Thru
 Tag the Line
 Face In
 Centers Pass Thru
 Cast Off 3/4
 Ends Cross Fold
 Double Pass Thru
 Centers In
 Cast Off 3/4
(Exact zero)

Pass Thru
Tag the Line
Face In
Ends Pass Thru
Cast Off 1/2
Ends Fold
Centers Pass Thru
Slide Thru
(Equals Pass Thru, Bend the Line, Right and Left Thru)

Pass Thru
Half Tag
Swing Thru
Split Circulate
Boys Run
(Equals Circle Right 1/4 to face the same Head or Side walls, then Bend the Line)

Pass Thru
Half Tag
Centers Trade
Spin the Top
Step Thru
Half Tag
Hinge
Girls U Turn Back
(Equals Pass Thru, Bend the Line, Pass Thru, Bend the Line)

The PL to PL module immediately above could be a Get Out if you begin with Heads or Sides Lead Right and Circle to a Line and adjusted the module like this:

Pass Thru
Half Tag
Centers Trade
Spin the Top
Step Thru
Half Tag
Boys Run
Promenade Home

Here's another PL to PL module with multiple possible endings:

Pass Thru
Ends Run
Cast Off 3/4
Centers Trade
Pass Thru
Half Tag

There are seven finishes listed below for the above sequence;

1. Hinge, Girls U Turn Back (*equals Pass Thru, Bend the Line, Right and Left Thru*)
2. Scootback, Right and Left Grand, Promenade Home
3. Hinge, Scootback, Boys Run (*equals Pass Thru, Bend the Line, Right and Left Thru*)
4. Hinge, Girls Run, Turn Thru. Courtesy Turn (*equals Pass Thru, Bend the Line, Right and Left Thru*)
5. Swing Thru Double, Recycle, Sweep 1/4 (*equals Pass Thru, Bend the Line, Right and Left Thru*)
6. Swing Thru Double, Girls Run, Tag the Line, Face Right, Bend the Line (*equals Pass Thru, Bend the Line, Right and Left Thru*)

This finish is a little tricky:

7. Girls Run, Couples Circulate, Bend the Line, Reverse Flutter (*Girls Lead Left handed*), Sweep 1/4, Right and Left Grand, Promenade Home

You now have many ways to get into Partner Lines and many PL to PL variations you can call.

Now consider calling PL to PL modules from Corner Lines. Here's a simple setup for Corner Lines:

Heads (or Sides) Square Thru 4
Slide Thru

Now call three or four PL to PL modules and then get out like this:

Square Thru 3
Allemande Left
Promenade Home

Then consider setting up Out of Sequence Corner Lines like this:

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

Or:

Heads (or Sides) Square Thru 4
Right and Left Thru
Veer Left
Chain Down the Line

Now call three or four PL to PL modules and then get out like this:

Slide Thru
Allemande Left
Promenade Home

Now consider setting up Out of Sequence Right Hand Lady Lines like this:

Heads (or Sides) Square Thru 2
Slide Thru

Now call three or four PL to PL modules and then get out like this:

Square Thru 2
Trade By
Allemande Left
Promenade Home

Learning how to effectively work PL to PL modules for maximum dancer enjoyment is one of the best ways to teach yourself to sight call. It's also the most efficient and expedient way to learn some modules in case you get into situations where site calling does not work well.

In the Taminations sequencer, enter the following:

Heads Lead Right
Circle to a Line

You know the dancers are now in Partner Lines because you have:

1. Infacing standard parallel lines;
2. All dancers have their Original Partner as their current Partner;
3. The End Boys and Girls are directly facing their original Corner dancers

Currently, the Heads are the left hand (Beau) couples and the Sides are the right hand (Belle) couples of these lines. For the purposes of this demonstration, we need to move the couples one couple spot to their right. This is described in this document as:

(Equals Circle Right 1/4 to Infacing Lines to face the same Head or Side Walls)

You can accomplish this required rotation of couples using the first module in this document:

Touch 1/4
Circulate Twice
Trade and Face In (or Trade and Roll)

Please observe that the dancers are now in Partner Lines with the Head Couples being the right hand (Belle) couples of each line and the Side Couples are the left hand (Beau) couples of each line. This is an important footprint for a really cool Get Out. It's because the Side Couples are facing towards their Home position and the Head Couples have their left ears toward their Home position.

After the above three call sequence, enter the following in the Tamminations sequencer:

Pass Thru
Wheel and Deal
Centers Sweep 1/4 and Back Up
You're Home

Now, in the Tamminations sequencer, erase the above three calls so the dancers return to the Partner Lines for this Get Out demonstration, and then call:

Bend the Line

Please notice at this time that the dancers are still in Partner Lines (PL), but the Head Couples are now the left hand (Beau) couples and the Side Couples are now the right hand (Belle) couples. You can still call:

Pass Thru
Wheel and Deal
Centers Sweep 1/4 and Back Up
You're Home

Now you have a new choreo construction formula. You would begin with either:

Heads (or Sides) Lead Right
Circle to a Line

Or:

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

Now call any PL to PL module that accomplishes:

(Equals Circle Right 1/4 to Infacing Lines to face the same Head or Side Walls)

Or:

(Equals Circle Right 1/4 to face the same Head or Side walls, then Bend the Line)

Then call a PL to PL module that is an exact zero.

Then call:

Pass Thru
Wheel and Deal
Centers Sweep 1/4 and Back Up
You're Home

Internalize the above system and you will begin to know where they are six calls before they get there. This is the basis of great sight calling.

As a final note, you will hear some callers say that saying "back up" in the above Get Out is not required. Definitionally speaking, they are correct.

However, if your timing is good, please notice that when you say "back up", they all step back on the same beat. There is dancer unity in this action that can be achieved no other way.

Togetherness and unity is something that can be achieved to the highest possible levels only in Modern Western Square Dancing. This is a psychological point of discussion.

If you care about the possibility of one more dancer thinking you are a great patter caller, every time you do a Get Out like this, then "back up" is not optional. It is definitely required.