

Modules for Unusual Formations

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Introduction

Many years ago, at a Frank Lane Caller's College, I was told that get-outs were important, but like many newer callers, I conveniently ignored that advice and focused on other aspects of calling that I deemed more interesting. Then fifteen years ago, I evaluated my calling and determined that my weakest area was get-outs. At that point, I began the slow process of studying and improving my get-outs. Working on get-outs led me to incorporate other types of modules into my calling. For the last year, I have wanted to write-up what I have learned in those 15 years but never had the time. With the COVID-19 virus forcing us to find entertainment at home, I decided this was an excellent opportunity to write this paper.

This material was originally in the companion paper "Navigation and Get-Outs for Sight Callers." As I neared completion of that paper, it became clear that these modules did not fit well into that paper. I intended to just leave this material unpublished, but the paper reviewers encouraged me to publish in some form. The most eloquent among them said "More is better" which I took as a deep truth. The compromise was to put this material out in a separate paper at the same time as the original paper.

There are many papers on the subject of modules in the square dance field. Equivalents and zeros are a dime a dozen. I decided to focus on modules which get the dancers in and out of unusual formation since those are not easily sight called. This paper includes modules for the following formations: offset formations, single couple get-ins, lines of three, and asymmetric formations. While these are of limited value to newer callers, they do serve to illustrate the scope of choreographic variety that might eventually become useful.

I greatly appreciate the reviewers of this paper for their time and patience: Doren McBroom (Baltimore), Bear Miller (Denver), and Carl Truszynski (Denver). Their tough love caused me a lot of rewriting but resulted in a better quality and more readable paper.

This is a short paper is organized into two chapters.

- Chapter 1 focuses on get-in modules – activating a static square.
- Chapter 2 focuses on formation management modules – that phase when sight callers are following only formation and arrangement.
- The appendix section includes references and square dance abbreviations.

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Chapter 1: Get-In Modules

Get-Ins are modules that activate the dancers from a static square. For sight callers this step is the beginning of formation management, requiring only formation and arrangement. This sounds so trivial one wonders why we even need such modules. The answer is for dancer variety. Sight callers tend to do the easiest path, not the most interesting path. The vast majority of get-ins are covered by HEADS SQUARE THRU, HEADS PASS THE OCEAN & EXTEND and HEADS LEAD RIGHT. Having a few get-in modules reminds us that dancing can be more colorful.

Just a Little Different

1	H SQ-4 WHILE S WHEEL@, CTS IN, CAST OFF $\frac{3}{4}$ (GGBB Line)
2	H PST, GO SINGLE FILE RIGHT, G AROUND 2, B AROUND 1 TO A LINE (GBBG Line)
3	H BOX-GNAT, SQ-2, TOUCH1/4, SPLIT CIRC (Waves, B ctr)
4	H SEPARATE, S FACE PARTNER, ALL R< (Normal Lines)
5	H TURN THRU, SEPARATE & SLIDE-T WHILE S PST (Normal Box)
6	H LEFT HAND STAR TO CORNER (Normal Box)
7	H LEFT HAND STAR, PASS HOME TO NEXT CPL, TOUCH1/4 WITH SAME SEX, SPLIT CIRC (Waves, B Ctr)
8	H L-SQ-2, L-TOUCH1/4, WALK&DODGE, WHEEL@ (Normal Lines)
9	H CIRCLE 4 GO $\frac{3}{4}$, DBL PST (Completed Dbl Pst)

Single Couple Action Get-In

These get-in modules are inspired by traditional square dancing which starts many actions with a single couple. These begin as single couple and end in familiar formations. These should be used sparingly as a little goes a long way.

1	CPL #1 GO DOWN CTR & SPLIT #3 AROUND 1 TO A LINE, GO FWD & BK, GO FWD TO CTR & BEND LINE DBL PST, CTS IN, CAST OFF $\frac{3}{4}$ (Normal Lines)
2	CPL #1 GO DOWN CTR & SPLIT #3 AROUND 1 TO A LINE, PRETEND PST ACROSS SET, WHEEL&D, PRETEND DBL PST, 1 ST CPL GO LEFT, NEXT RIGHT & WHEEL IN BEHIND SIDES (Dbl Pst Formation)
3	CPL #1 GO DOWN CTR & SPLIT #3 AROUND 1 TO A LINE, PRETEND PST ACROSS SET & STEP FWD, TAG LINE, GO SINGLE FILE AROUND 1, SQUEEZE INTO LINES. (GGBB Lines)
4	CPL #1 STAND BACK-TO-BACK, SEPARATE & SQUEEZE BETWEEN CPL #3, LINE FWD & BK, GO FWD TO CTR & BEND LINE (Dbl Pst Formation)
5	CPL #3 U-TURN-BK, CPL#1 GO ACROSS SET & PUT CTS IN, CAST OFF $\frac{3}{4}$, MAKE LINES AT SIDES, ALL STAR THRU, CPL FACING OUT DO GIANT ZOOM TO OTHER END OF SET, FACING CPLS PST [CBI]
6	CPL #1 PROM HALF AND STAND BEHIND CPL#3 WHILE CPL #3 HALF SASHAY, H GO FWD&BK, S R<, H GO INTO CTR & TURN YOUR BACK ON PARTNER [CBI]

Lines of Three Get-In

These modules have a brief action in lines of three and return to normal formations. These are good for some dancer variety.

1	H R<, 2 G CHAIN $\frac{3}{4}$ TO S B & THEY $\frac{1}{2}$ SASHAY, LINES OF 3 FWD&BK, LINES PST, 2 G TRADE TO 3 HAND WAVE, SWING-T, CTR G RUN RIGHT, ALL CIRCLE LEFT (RHL as Partner), LADIES CTR MEN SASHAY {Circle with Partner}
2	H R<, 2 G CHAIN $\frac{3}{4}$ TO S B, LINES OF 3 FWD&BK, LINES PST, G WORK AS CPLS & CALIF TWIRL, LONESOME B PST, GO RIGHT AROUND 1 TO LINES (Normal Lines)
3	H B LEAD RIGHT, CIRCLE 3, H B BREAK TO LINE, LINES OF 3 FWD&BK, LINES PST, B WORK AS CPL & CALIF TWIRL, LONESOME G PST, GO LEFT AROUND 1 TO LINES (Normal Lines)
4	H G CHAIN $\frac{3}{4}$ TO S B, LINES OF 3 FWD&BK, LINE TOUCH $\frac{1}{4}$, ALL EXTEND & TRADE, B RUN (DbI Pst Formation)
5	H B LEAD RIGHT, CIRCLE 3, H B BREAK TO LINE, LINES OF 3 FWD&BK, LINES TOUCH $\frac{1}{4}$, ALL EXTEND, 4B TRADE & ROLL, B SQ-4, G LOOKING OUT RUN, ALL SLIDE-T (Normal 2-faced line)

Chapter 2: Formation Management Modules

These modules are used during formation management and, as a result, deal with formation and arrangement only.

Thematic Flow Modules

Thematic flow modules focus on a particular call or combination. These are particularly useful in teaching or workshop situations. For example, modules developed to work FLUTTERWHEEL, BOYS WALK, GIRLS DODGE smoothly. These are valuable to have and simple to develop. We focus here on less common choreography.

Offset Formations

Most dancers have trouble maintaining offset formation for long. They want to drift back into something that looks more familiar to them. These modules do a quick in and out to try and minimize the “formation drift.” Use good judgement on the right place to call them as these will be challenging for inexperienced dancers.

	Start Formation	Module
1	Normal Boxes	TOUCH1/4, SPLIT CIRC, G FREEZE & B RUN (Offset Lines), THOSE FACING R<, PST (To 2-faced lines), CPLS HINGE, FACING CPLS SQ-3, OTHER DO YOUR PART FERRIS WHEEL (Normal Boxes)
2	Normal ¼ Tag	ALL B EXTEND, IN WAVE SWING-T, ALL B RUN (Offset Cpls), R<, PST, FINISH FERRIS WHEEL (Dbl Pst Formation)
3	Normal Dbl Pst	DBL PST, 1 ST CPL GO L, NEXT CPL FREEZE, B CONNECT IN 2-FACED LINE (Offset 2-faced lines), B TRADE, B RUN (Offset Waves), CTR BOX CIRC, G FREEZE & B RUN (Normal Lines) (I got 1 st Cpl Left, Next Cpl Freeze from Jeff Palmer)

Mirror Formation Modules

Technically, a mirror formation is an asymmetric formation where image dancers face the same wall. A given dancer's image dancer is the one diagonally across the center of the square. In symmetric formations, the image dancer always faces the opposite wall from the given dancer. A mirror formation looks like a mirror has been setup down the center of the set. For example, two parallel waves in a mirror formation has one right-hand wave and one left-hand wave. Dancers directly across the set are either looking at each other or back-to-back with each other. This section shows a mirror formation get-in module and a mirror formation normalization module. While in a mirror formation, we can do formation management provided a major restriction is observed. Once again, use good judgement as this can become difficult very quickly. Get in and out quickly. I do not use this at Mainstream.

The module for getting into a mirror formation requires two normal facing lines with partners directly across from each other. The calls here start from a static square but that is not necessary.	H LEAD RIGHT, VEER LEFT, CHAIN DOWN LINE
Get-In module sets up boys in a right-hand wave and girls in a left-hand wave.	HEADS RAISE YOUR HANDS. HEADS PASS THRU WITH YOUR PARTNER INTO AN OCEAN WAVE
	Formation Management Calls – see discussion on restrictions
Normalize the square back to symmetric formation and resolve in the usual way.	Establish parallel waves or two-faced lines. Call THOSE FACING ACROSS THE SET PASS THRU

Formation Management in mirror formation has one important restriction: The square must never leave a handed formation. Handed formations can be identified as left or right-handed. For example, waves, two-faced lines, columns, boxes and diamonds are all handed formations. Facing couples, lines, double pass thru formations are not handed. From ocean waves calling RECYCLE will result in facing couples which violates the rule. However, calling RECYCLE & ROLL results in boxes which are handed.

Be aware that SWING THRU will start from the ends on the right-handed wave and in the center on the left-handed wave.

Here is an example using a mirror formation.

Setup in lines facing partners and use the mirror get-in module	H LEAD RIGHT, VEER LEFT, CHAIN DOWN LINE, HEADS RAISE YOUR HANDS. HEADS PASS THRU WITH YOUR PARTNER INTO AN OCEAN WAVE
Formation management ending in parallel waves.	SWING-T, CTS TRADE, CTS RUN, NEW CTS HINGE, DIAMOND CIRC, FLIP DIAMOND
Results in symmetric, out-facing line. Continue formation management or resolution in the normal way.	THOSE FACING PASS THRU

References

Instant Hash, Rickey Holden and Lloyd Litman, 1961.

This was one of the first books which attempted to analytically look at square dance choreography. It came out right at the transition between traditional square dancing and modern western square dancing (MWSD) and contains material from both. The modules in this paper on lines of three and single couple get-ins were inspired by material in the book.

Square Dance Call Abbreviations

B – Boys

G - Girls

R - Right

L - Left

P - Partner

T – Thru. As in PST (Pass Thru), SLIDE-T, SWING-T, SP-CH-T (Spin Chain Thru)

~ - Ocean Wave. As in PS~ (Pass the Ocean), DXY~ (Dixie Style to Wave), SC~ (Single Circle to Wave)

= - Line. As in TAG=, BEND=

@ - Around

A/D – Acey Deucey

C-TURN – Courtesy Turn

CO3/4 – CAST OFF $\frac{3}{4}$

RHL – Right Hand Lady

R< – RIGHT & LEFT THRU

R&LG – RIGHT & LEFT GRAND

SCTBK – SCOOT BACK

SQ-4 – SQUARE THRU 4

SQ-ON-3 – SQUARE THRU BUT ON THE 3RD HAND

WHEEL&D – WHEEL & DEAL

XFOLD – CROSS FOLD

XRUN – CROSS RUN