

Hello Advanced Student Dancers!!!

This is the first of a series of weekly study guides you will be given. You are encouraged to review them each week, but please do not worry when you can't. I would suggest that you spend an hour a week studying before class. This will work best if you can find the time to have three twenty minute review sessions a week.

Most weeks 3-4 calls are covered. This will be varied, and some weeks designated review weeks. Typically review week occur every 5<sup>th</sup> week.

In addition, some optional articles will be provided to you. If you have the time and inclination, please read these. Do not worry if you cannot.

That said, for this first week, I am starting off with a one page article on learning calls. It is included below. Please do read this one.

### Learning Calls

The problem-solving, direction which Advanced dancing involves, necessitates knowing precise definitions of the calls.

At Advanced dancers can no longer rely on a mental picture of a call and "feel" her/his way through it by blending in with the flow of the other seven dancers.

Being successful at square dancing is no different than being successful at anything else. The common denominator is to *form habits* of doing those things it takes to be successful. In this case, you must form the habit of memorizing call definitions. Here are some suggestions.

Since most of us don't have photographic memories, repetition is the only answer. You need 15 minutes a day, but take heart, you don't need an *extra* 15 minutes. Find some mindless tasks that require little concentration and fill that non-thinking time with memorizing calls.

For example, take four or five calls each week, write them on a piece of paper, and put a copy in the front seat of the car to practice when you're commuting to work, on the mirror in the bathroom for when you're shaving or drying your hair, or on the refrigerator door or over the sink for when you're preparing meals. You can certainly devise others (when I was learning Advanced, I kept my study notes in the bathroom—used that time to review). These are just some that work for me. But the secret is to practice for 15 minutes each day in an existing time slot.

The key to memorizing is to *verbalize*. Never look at a call name and say, "yes, I know that." or "yes, they go over here and the others do this." Always say the definition. Say it out loud or say it to yourself, but say it. (e.g. Turn and Deal: 1. Turn toward the centers of the line, 2) step ahead passing right shoulders, 3) turn again in the original direction you turned –turn, step, turn).

Verbalize the call whenever you see or hear it during the class. Find a class buddy and quiz each other. - but always, always verbalize it. When you dance at any level, verbalize each call as you dance. If you do, you will be forming habits that will make you a better dancer.

In summary, form habits of doing those things necessary for success; fill 15 otherwise mindless minutes of each day with memorizing calls; and verbalize the call each time you see or hear it. You will find this approach well worthwhile in making you a strong and successful dancer.

Go forth and **verbalize**.

## Week 1 Study Guide Redwood Rainbows Advanced Class—Fall 2017

Please note that some weeks a Plus call (and sometime a Mainstream call) that you already know, will be given attention to build your skill with that call.

### Calls covered in Week 1:

- Wheel Thru
- ¼ Thru
- Turn and Deal
- Pass the Sea
- Transfer the column

Naming Convention: **Belles and Beaus**

Plus, Focus Call: **Follow Your Neighbor**

### **Belles and Beaus Naming Convention** (technically not a call)

In a couple, the dancer on the left is the "Beau", and the dancer on the right is the "Belle". More generally:

- **Beau:** each dancer who has their right hand toward the center of a couple is a Beau.
- **Belle:** each dancer who has their left hand toward the center of the couple is a Belle.

Note that many Advanced calls are defined using the terms Bell and Beau (see Wheel Thru below).

## Call Definitions For Week 1

### 1/4 Thru and 3/4 Thru

#### Note we will cover 1/4 Thru in week 1 and the rest of the 1/4 Thru Family week 2

1/4 Thru is part of the swing thru family, and as such always starts with a right.

Short definition:

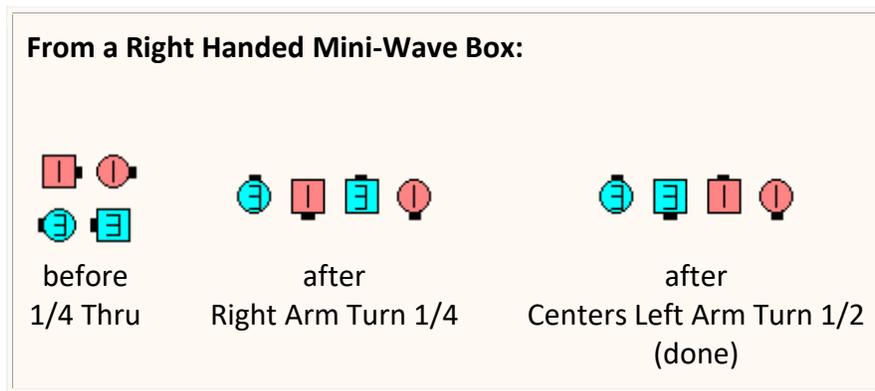
- 1) Those who are holding right hands turn 1/4 (feels like hinge)
- 2) Those who can, trade with the left hand

Swing Thru is 1/2 right, then 1/2 left. 1/4 Thru is 1/4 right, then 1/2 left.

From a 4-dancer formation such as a R-H Mini-Wave Box, or other applicable formations.

1. Those who can *Right Arm Turn 1/4* (or  $\frac{3}{4}$  for  $\frac{3}{4}$  thru);
2. those who meet and can *Left Arm Turn 1/2*.

Ends in a Wave. This is a 2-part call.



#### Notes:

- **1/4 (or 3/4) Thru** always starts with the *Right* hand. From Parallel L-H Waves, only the Centers can do the call.
- **1/4 Thru** and **3/4 Thru** are in the **Swing Thru** family. These calls all start with the right hand. A **1/4 Thru** is a Swing Thru but only turn 1/4 for the first part. Similarly, a **3/4 Thru** is a Swing Thru but turn 3/4 for the first part. Swing Thru can be thought of as a **2/4 Thru**.
- Keep your squares tight. **1/4 Thru** requires that dancers keep their formations tight since the call is very difficult to do from Waves that are far apart!
- On **1/4 Thru**, be sure to turn precisely 1/4 for the first part. A common mistake is to turn more than 1/4.
- On **3/4 Thru**, think "half then a quarter more" for the Arm Turn 3/4.
- The first part of **1/4 Thru** is an Arm Turn 1/4, which is not the same as a Hinge. **1/4 Thru** cannot be done from formations such as Back-to-Back Couples.
- The most common starting formation is Parallel R-H Waves. As such, when we teach **1/4 Thru**, we emphasize the following:
  - Work with the four dancers in your Box; and
  - Trailers meet each other for the Left Arm Turn 1/2. (This hint helps dancers from overshooting the Right Arm Turn 1/4.)

**On 3/4 Thru,**

- Cast  $\frac{3}{4}$  by the right, then  $\frac{1}{2}$  by the left.
- For the  $\frac{3}{4}$  turn, think "half then a quarter more" or, count three walls.

**Left 1/4 (or 3/4) Thru:**

Start with the left hand instead of the right hand. That is, Those who can *Left Arm Turn*  $\frac{1}{4}$  (or  $\frac{3}{4}$ ); those who meet and can *Right Arm Turn*  $\frac{1}{2}$ .

**Grand 1/4 (or 3/4) Thru:** From R-H Columns or other applicable formations. Everyone who can *Right Arm Turn*  $\frac{1}{4}$  (or  $\frac{3}{4}$ ); Then, Everyone who can *Left Arm Turn*  $\frac{1}{2}$ . **Grand 1/4 (or 3/4) Thru** is to **1/4 (or 3/4) Thru** as **Grand Swing Thru** is to **Swing Thru**.

**Wheel Thru (Left Wheel Thru):**

From Facing Couples.

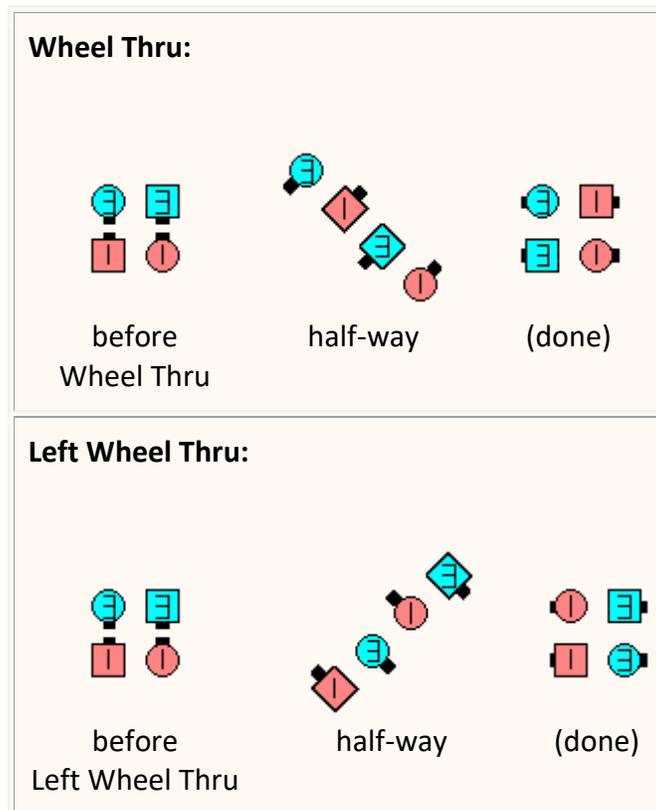
Belles turn  $\frac{1}{4}$  to the Right, as Beaus Pass Thru while turning  $\frac{1}{4}$  to the right.

This is like leading to the right with the Beaus passing right shoulders rather than lefts.

**Left Wheel Thru [A1]:**

Beaus  $\frac{1}{4}$  Left as Belles diagonal left-shoulder Pass Thru while turning  $\frac{1}{4}$  to the left.

Ends in Back-to-Back Couples.



Notes:

- On **Wheel Thru**, everyone moves to the right.  
On **Left Wheel Thru**, everyone moves to the left.
- **Wheel Thru** is the same as **Lead Right** [Basic] except that the Beaus pass right-shoulders with each other instead of left-shoulders.
- Dancers often clap hands once while executing the call.

### Turn And Deal:

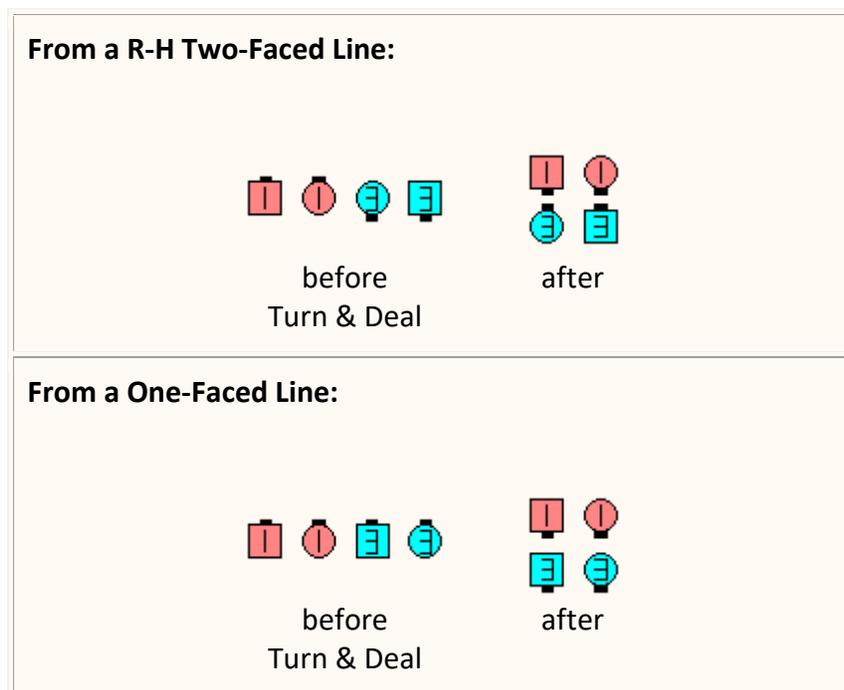
From any Line of 4.

As one movement,

- 1) Turn toward the center of the line
- 2) Step ahead passing right shoulders (1/2 Tag)
- 3) Then turn 1/4 in place toward your initial turning direction.

(Think and chant: Turn, Step, Turn)

Ends in a 2 x 2.



Notes:

- **Turn & Deal** is danced as one smooth flowing movement.
- **Turn & Deal** feels like a 1/2 Tag & Roll.
- Remember to pass *right*-shoulders with any dancers you meet.
- Drop hands with adjacent dancers and move *individually* toward the center of your Line.
- **Turn & Deal** has historically been fractionalized into thirds (mantra: Turn, Step, Turn).

Fractionalization of **Turn & Deal**:

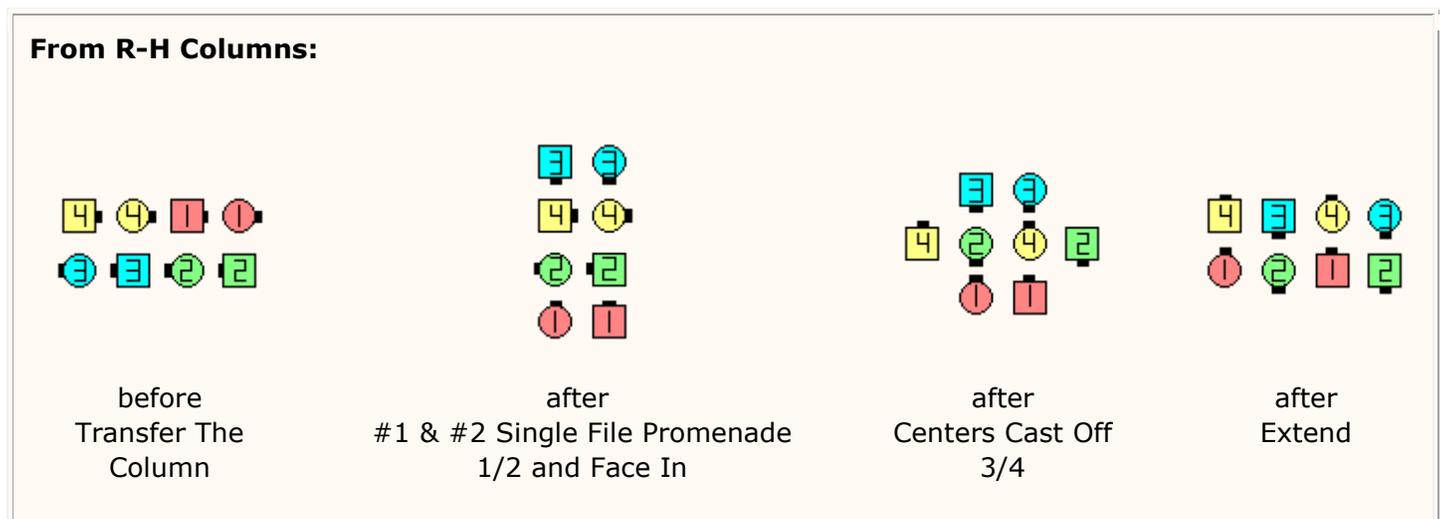
1. Turn 1/4 in place toward the center of the line;
  2. Passing right-shoulders, step forward to the 1/2 Tag position (a R-H Mini-Wave Box);
  3. Turn 1/4 in place toward the same direction as the first turn 1/4.
- From a R-H Two-Faced Line (the most common starting formation), **Turn & Deal** is similar to **Wheel & Deal** except that the dancers move *individually* instead of as a Couple.

## Transfer The Column -- [A1

From Mini-Wave Columns.

First two dancers in the Column (#1 and #2) move forward in Single File around the outside of the other Column until parallel with the Center Box and then individually Face In (to end as a Couple) as the Last Two dancers (#3 and #4) Circulate (to form a Center Box) and Cast Off 3/4; all Extend.

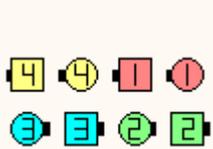
Ends in Parallel Waves.



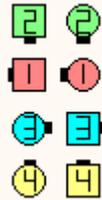
as #3 & #4 Circulate  
(Transfer And Nothing)

(done)

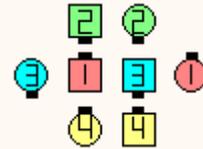
**From L-H Columns:**



before  
Transfer The  
Column



after  
#1 & #2 Single File Promenade  
1/2 and Face In  
as #3 & #4 Circulate  
(Transfer And Nothing)



after  
Centers Cast Off  
3/4



after  
Extend  
(done)

Notes:

- Those doing the Cast Off 3/4 determine the handedness of the ending formation.
- The handedness of the Column at the beginning of the call is the same as the handedness of the resulting Wave.
- The Last Two dancers Circulate to *form a Box* before doing the Cast Off 3/4. It is important to form the Box first, because **Transfer The Column** is often called such that same sex does the Cast Off 3/4. Dancers who are on 'auto-pilot' tend to forget about the definition and just look for same sex for the Cast Off 3/4. This causes trouble when mixed sexes are supposed to meet in the Center. *If you always form a Box, you will always Cast Off 3/4 with the correct dancer.*

## Pass The Sea -- [A1]

From Facing Couples (or a R-H Wave).

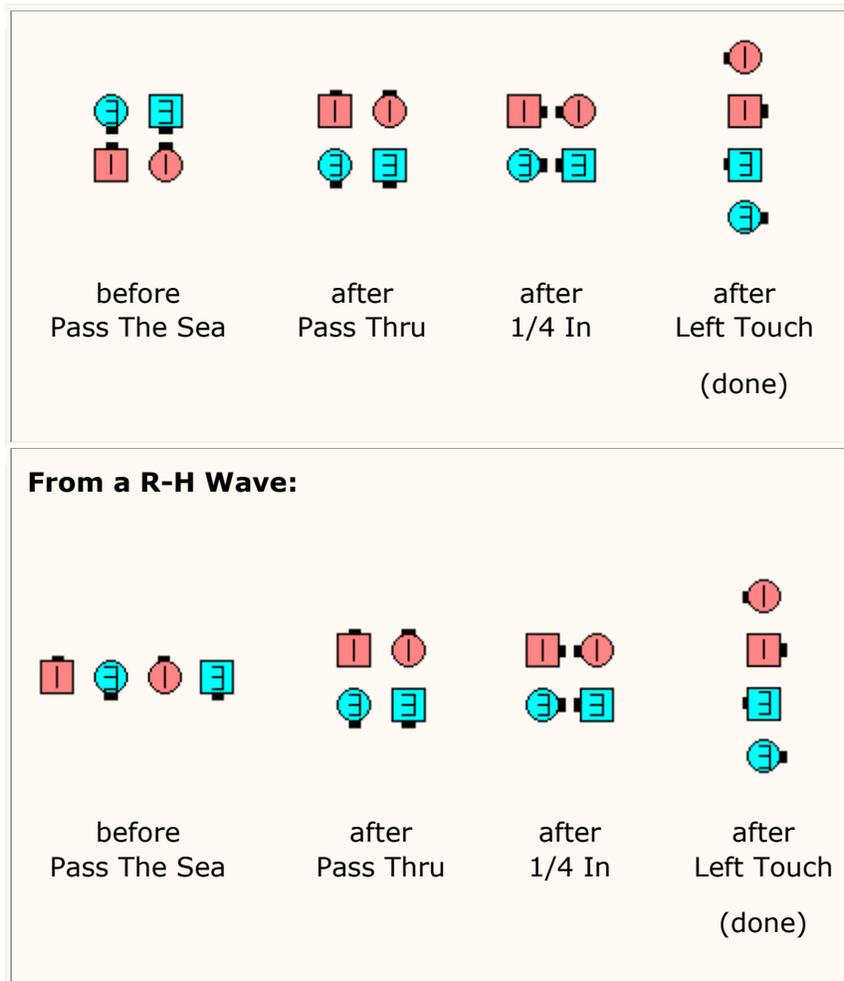
Pass Thru; 1/4 In; Left Touch.

Ends in a L-H Wave.

Alternate definition:

Pass Thru; Face Your Partner; Left Step To A Wave.

**From Facing Couples:**



Notes:

- **Pass The Sea** is a 3-part call.
- **Pass The Sea** is the same as **Pass The Ocean** except that you step to a Left-hand Wave instead of a Right-hand Wave.
- **Ocean** means *Right*, **Sea** means *Left*.
  - **Pass The Ocean**: Pass Thru; 1/4 In; (*Right*) Touch.
  - **Pass The Sea**: Pass Thru; 1/4 In; *Left* Touch.
- When dancing **Pass The Sea**, blend the 3-parts into one smooth movement.
- From a R-H Wave, **Pass The Sea** feels different because the Pass Thru is very quick ('rear-back' if you need to see where you are). In this case, the Pass Thru is the same as a Step Thru.
- Be sure that the ending formation is a *Left*-hand Wave!