

“No Man Is An Island”

This remains as true today as it was in 1999 when I first wrote about this method of teaching. If it weren't for the support and advice of my many friends and colleagues, I probably would have back-burnered the project for good. There are many good reasons to use this method. Try it. I'm sure you'll agree.

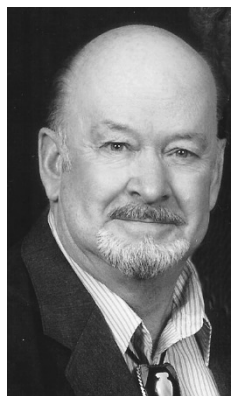
It still excites me to see how much quicker and easier the new people learn to dance using this method. After giving it a try, I was convinced that The Sicilian Circle was the best way that I had ever seen to teach new dancers. Since that time, I have taught at least one class per year using the method and am still of the opinion that it's the best.

It was (and remains) my intent to have a document that can be used by the newer caller/teachers. You'll find things put as simply as I could make them with the idea that it might be a caller's first set of classes. I believe in teaching by the definition, without necessarily teaching the definition. I also feel that we can leave a door open for extended applications of the calls, without expecting the new dancer to learn the extended applications. The job (IMHO) is to prepare the dancers for the actual mainstream of the activity as it exists in one's area. Therefore the material is of a very simple nature.

FYI

This lesson plan is based on use of the Sicilian Circle and it varies greatly from the CALLERLAB recommended teaching order. You may need to adjust in order to accommodate level dances within your area. So, remain Flexible.

Also, as a matter of explanation the term ("partner change"), is in direct relationship to either, Allemande Left, the Grid or Zero.



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Teaching Modern Western Square Dancing (By Daryl Clendenin)

One of the most important things we do as callers is teach new dancers. The following is intended to give the newer caller an easy to follow plan for teaching new dancers. And, the “older” callers some new tools. Through my years of calling and more importantly teaching, the fastest, easiest teaching method I have found uses what we call the “Sicilian Circle.” For groups of six couples or more the Sicilian circle is a wonderful way to introduce many of the movements. By using this method, I have found the time I need to teach a full set of lessons is cut by about a third. Teaching most of the moves can be done in the Sicilian Circle (SC) while the actual dancing will be done in Squares.

The Sicilian Circle (SC) Works Best Because:

- 1. No one sits out. All couples are on the floor during the teaching. Three couples no longer have to wait for a fourth in order to join the dance.**
- 2. The couples are continually mixing which eliminates the possibility of weaker couples being together throughout a whole tip.**
- 3. Two couples working together is less confusing than four couples.**
- 4. About 80% of the moves involve two couples and can be drilled more effectively in the SC.**
- 5. By doing demonstrations in the center of the circle, everyone can see it better.**
- 6. It’s not a matter of Sides (or Heads) watching while the others are dancing. The two-couple dancing has everyone moving at the same time.**
- 7. Two isolated couples can be less confusing for the beginners.**
- 8. It’s also a great way for a newer caller to learn to control the movement of the dancers and resolve with two couples. It can give one a perfect way to practice sight resolution with only two couples (check out the choreo-tools).**

Try it. I’m sure you’ll find, as I have, it’s a great way to teach the new dancers.

An explanation of how to teach to an odd number of couples, is included on Pg’s. 80-90.

Before each class session it is important for the instructor to read the definitions and styling tips for each movement to be taught. This will help ensure that the movements are taught correctly and in compliance with the definitions.

A call analysis sheet has been included (page 5). Make extra copies of this sheet and take the time to fill them out for each movement. The research

involved in filling out the sheet for each movement can be very helpful in learning to teach.

The actual definitions as approved by CALLERLAB are downloadable via the CALLERLAB website at, <http://www.callerlab.org/>. Keep in mind that the program lists and definitions are reviewed and updated periodically and over a period of time your list and definitions may need changing.

TIPS ON TEACHING

Be aware that people learn in many different ways. Some learn from OBSERVATION. Some learn from READING. Others learn from LISTENING and ALL learn from REPETITION.

OBSERVATION: A picture is still worth a thousand words. If the dancers can see you (or a demonstration square) perform the movements slowly and by the definition, when they attempt it, they will have a better idea of how it moves.

Choose your demo squares carefully. Be sure that the movement is done by the definition and without any variation. It can be confusing to have the demo-square doing a DOSADO three different ways.

Demonstrate the movement slowly showing each of its parts. Also, don't forget to include styling tips as each movement is presented. It is always easier to teach the movement properly at the beginning, than to have to re-teach it later after dance habits are formed.

READING: It might be a good idea to have printed material for each movement as it's taught. These can be done ahead of time and handed out at the end of each class session.

LISTENING: Be sure that your vocal presentation of the movement is complete. It is very easy to forget that the new dancer won't react to verbal cues the same way that an experienced dancer will. We are not only teaching a dance form but we are also teaching a new language.

Teaching a dancer to listen and react to verbal commands is what we are all about. It takes a long time for most people to develop the listening skills necessary to keep up with the average dancer.

Before the dancers start moving try to explain in the simplest terms what will be expected of them. As they are executing the move give as much verbal help as possible. Repeat till they can execute the move comfortably without the added help. Eliminate the directional cues when possible so the dancers don't think that they are a part of the move command.

REPETITION: You can't learn to square dance by watching. You have to be on the floor involved in the action. It takes a long time and a lot of repetition for most people to learn to react to the instructor's commands. We have to repeat the movements enough times that the dancer's body reacts to the command without conscious thought. Repetition is what makes dancers. You'll find that seasoned dancers have no idea of what was called during a tip, but they all responded effortlessly to the commands. REPEAT, REPEAT, and REPEAT some more.

FRUSTRATION

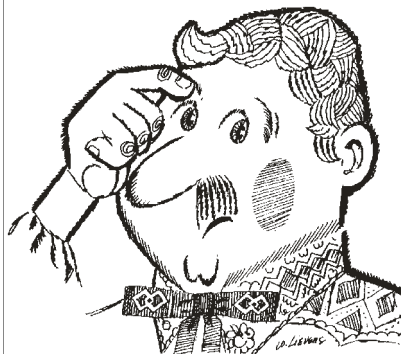
Frustration- Our number one enemy. Not only dancer frustration, but teacher frustration. The best thing to do if you find frustration mounting is to find a reason to stop, rest and start over. Give things a chance to cool down.

All people do not learn at the same rate. It will naturally take longer for some than for others. Keep the class sessions fun and it won't be necessary to rush through the material lists to get to graduation. Typically, clubs and callers are in more of a hurry than the students.

The class (just like the caller) will have good nights and bad nights. When you run into one of those nights that it seems no one can learn anything, just lay back. Make a party night out of it. Maybe a little easy fun is in order for one night.

A last word of caution; The tendency is to think the dancers are getting "bored." Choreography may seem simple and obvious to the caller but there are so many things happening at the same time, the possibility of the new dancer being bored is almost non-existent. To have them constantly challenged by new material in the beginning is a danger. Allow them to enjoy moving to the music.

Though the booklet is laid out for twenty lessons, it will be up to the individual instructor to recognize when he / she can move faster or slower to match the progress of the students. Every class is different.



Use the call analysis sheet to help prepare you to present each movement.
Make copies of the sheet and fill one out for each movement.

CALL ANALYSIS SHEET

Name of call: _____
definition: _____

Possible starting formations: _____

Must any dancers be facing? yes ___ No ___ if yes how many? _____
and from what positions? _____

Is a free hand needed? no _____ right _____ left _____ both _____
Good preceding calls (consider body flow)

Ending formation?

Anyone facing? yes _____ no _____ how many _____
From what positions?

Which hands free? none ___ right ___ left ___ both _____

What body flow will exist as call is completed? _____

Number of beats to execute call? _____

Teaching

hints _____

Here's a couple of additional bits of information that you can include.

Does it create a Partner Change? _____

Zero Module

Equivalent Module

Singing Call Figure:

BEFORE THE NEW DANCERS ATTEND CLASS LEVEL DANCES, BE SURE THEY ARE AWARE OF THE MANNERS AND CUSTOMS OF TODAY'S SQUARE DANCING.

1. Join the nearest available square. Never pass a square to join a different square.
2. Never leave a square except in an emergency.
3. No Alcoholic beverages before or during a dance.
4. Never notice mistakes or look to find fault with other team members. Especially the caller, he don't like it.
5. Square up quickly when the music starts.
6. Always thank each person in the square at the end of each tip.
7. Be aware of personal Hygiene. Square dancing is a contact activity. It's important that you maintain both your body and your garments.

REMEMBER

“If it ain't fun, it ain't square dancing.”

Be Aware:

Keep in mind that what you teach new tonight might also be new to someone next week.

Because you taught it doesn't mean they learned it.

Because you explained it doesn't mean they understood it.

Because they have it tonight doesn't mean they'll remember it.

Because they listen doesn't mean they hear.

First Night Mission

Greet everyone. Introduce yourself and your partner. Do everything you can to make everyone feel comfortable. Always remember that most folks (in addition to the fact that they don't know how to square dance) probably aren't used to any physical contact with complete strangers. Don't do anything during the first few lessons that might "seem" to compromise their comfort zones. Absolutely NO "Yellowrocks!" No "Stack the Wood!" Or, hugs of any kind.

They think that they came to learn how to dance. It's up to you to realize that YOUR first job is to make them feel like they are a part of the group. The first lesson is the most important. Your objective is to sell the newcomers on square dancing as a "social activity." If you can do that, there will be plenty of time as you go along to teach them how to dance.

MOVEMENT PRESENTATION

- 1. Dance the dancers to the appropriate starting formation of the Movements to be taught.**
- 2. Stop the dancers.**
- 3. Tell the dancers the name of the move you are going to teach.**
- 4. Give a clear explanation of the move and if possible, show the move with an experienced demo square.**
- 5. Walk the dancers through the movement step by step.**
- 6. Set up and repeat the walk thru several times giving fewer directional cues during later repetitions.**
- 7. Add music.**
- 8. Repeat steps 5-7 if necessary.**
- 9. Mix the move into a variety of choreography. Take care not to change the boy girl positions within the move or add any Extended Applications.**

Lesson One:

Begin in a large Circle

Have each man place his partner on his right side and face the center of the hall to form a large circle of dancers. The instructor and partner should meet in the center of the circle and demonstrate to the dancers the correct hand position, facing direction and how to shuffle easily to the music as they circle to the left and right. The music you use for this first sampling should be very strong on the downbeat and the upbeat. Try to pick something that isn't too busy melodically. What you are trying to establish is moving in rhythm to the music. Some folks aren't able to find the rhythm. That's not important and under no circumstances should they be made to feel that it's important. Most of the dancing is done from the waist up. And though it doesn't look as nice, it is entirely possible to square dance without ever finding the rhythm of the music.

Things to teach in the large circle

Circle Left / Right
Partner / Corner
Allemande Left
Promenade
Right & Left Grand / Weave The Ring
Rollaway ½ sashay
Ladies In Men Sashay
Dosado

Circle Left & Right:

“ALL JOIN HANDS AND CIRCLE TO THE LEFT (1-2-3-4-5-6-7-8-9-10-11-12) CIRCLE TO THE RIGHT GO THE OTHER WAY BACK (1-2-3-4-5-6-7-8-9-10-11-12) CIRCLE TO THE LEFT GO ROUND MY FRIEND, SHUFFLE THOSE FEET WE'RE GONE AGAIN.” (1-2-3-4-5-6-7-8) STOP.

Naturally you're not going to be able to keep them entertained very long just circling around the hall so let's add a little something to break up the monotony.

At this point instruct the folks to face their partner (whom they know very well) and say “Hi Partner!” then have them turn to face the person behind them and say Hi “Corner!” From here you can teach them the Allemande Left and Promenade. It is very easy to have them to Back Out as couples from a Promenade and reform the large circle again to repeat the choreography as often as necessary.

Allemande Left:

It works well to say, “face your corner. Shake hands with her, **LEFT HANDS..... HOLD ON!**” Now slowly slide your hand up her arm and “**STOP**” just below the elbow. This is a **FOREARM GRIP**. Now holding on with a Left forearm grip walk around each other till you are back facing your Partner. Then release the forearm hold. That is called an Allemande Left or Left Allemande” The key word being “Allemande” (they are likely to hear both terms, so introduce them to both).

Promenade:

To teach Promenade following the Allemande Left works well because the partners are approaching each other with right hands available. You should always demonstrate the moves in the center of the circle, changing facing directions so everyone gets a chance to see how it is done. It is quite easy to tell the man to “**Shake Right Hands With your Partner HOLD ON**. Now holding on with right hands the girl will turn around as the man reaches under the joined right hands with his left hand to join left hands with the girl. This leaves them in the normal Promenade position. Show them how to Promenade. Accentuate shuffling the feet and avoiding “bobbing” up and down or skipping.

“JOIN HANDS AND CIRCLE TO THE LEFT.....FACE YOUR CORNER, WITH A LEFT FOREARM GRIP DO AN ALLEMANDE LEFT.... BACK TO YOUR PARTNER AND PROMENADE”..... Shuffle those feet! “BACK RIGHT, OUT MAKE A BIG RING, CIRCLE TO THE LEFT GO ROUND AGAIN”..... (repeat, repeat, repeat).

Right & Left Grand / Weave The Ring:

A few of things to add to the explanations are these:

1. It is never necessary for anyone to close the hands completely. The hands should remain fairly open with just the slightest pressure from the thumbs. There is no movement in Square Dancing that requires the hands to close in a firm grip.
2. Always try to impress on the new dancers that the fifth person in a Right and Left Grand is automatically their Partner. Whether it is the one they started with or a brand new one. Have them count out loud along with you to find that fifth person. As they meet have them say “hello partner.”
3. Smile and look at each person as you pull him or her by.
4. Spelling **H_E_L_L_O** as you Right and Left Grand with “O” being the Partner can be fun.

“JOIN HANDS AND CIRCLE TO THE LEFT.....FACE YOUR CORNER DO AN ALLEMANDE LEFT - - BACK TO THE PARTNER RIGHT AND LEFT GRAND, SHAKE RIGHT HANDS & WALK BY –SHAKE LEFT HANDS & WALK BY-SHAKE RIGHT HANDS & WALK BY-SHAKE LEFT HANDS & WALK BY- SAY “HI PARTNER” PROMENADE”- - - “BACK RIGHT OUT MAKE A BIG RING, CIRCLE TO THE LEFT GO ROUND I SING”(repeat, repeat, repeat).

**“JOIN HANDS AND CIRCLE TO THE LEFT.....FACE YOUR CORNER DO AN ALLEMANDE LEFT - - “AND WEAVE THE RING”, WEAVE IN AND OUT DON’T TOUCH A THING, SAY “HI PARTNER” TAKE HER BY THE HAND AND PROMENADE”- - - - - “BACK RIGHT OUT MAKE A BIG RING, CIRCLE TO THE LEFT GO ROUND I SING”
FACE YOUR CORNER, DO AN ALLEMANDE LEFT - - “AND WEAVE THE RING”....etc. (repeat, repeat, repeat).**

ROLLAWAY:

If not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right - to exchange places.

From a circle, the ladies roll left across in front of the men. Be sure that you demonstrate this movement. Remind the gents to be gentle with the ladies. They aren’t “cracking the whip.” The ladies need to be the ones to do the rolling and the gents need to be there to lend their hand for stability.

JOIN HANDS AND CIRCLE TO THE LEFT. ALL FOUR LADIES ROLL AWAY, CIRCLE TO THE LEFT YOU’RE ON YOUR WAY, “YOU HAVE A NEW GIRL ON YOUR RIGHT,” ALL FOUR LADIES ROLL AWAY AND CIRCLE TO THE LEFT GO ‘ROUND I SAY, ROLL AWAY WITH A BRAND NEW FRIEND, CIRCLE TO THE LEFT YOU’RE GONE AGAIN, ROLLAWAY ONE MORE TIME AND CIRCLE TO THE LEFT YOU’RE DOING FINE. FACE YOUR CORNER AND DO AN ALLEMANDE LEFT. BACK TO THE PARTNER WITH A RIGHT & LEFT GRAND (COUNT FIVE HANDS) MEET A NEW PARTNER AND PROMENADE.... BACK RIGHT OUT AND MAKE A BIG RING, CIRCLE TO THE LEFT YOU’RE GONE AGAIN... (Repeat...)

LADIES IN, MEN SASHAY:

From a circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

JOIN HANDS AND CIRCLE TO THE LEFT. LADIES CENTER AND THE MEN SASHAY, CIRCLE TO THE LEFT. LADIES CENTER AND THE MEN SASHAY, CIRCLE TO THE LEFT. NOW ALL FOUR LADIES ROLLAWAY, CIRCLE TO THE LEFT. ROLL AWAY ONE MORE TIME CIRCLE TO THE LEFT. FACE YOUR CORNER AND DO AN ALLEMANDE LEFT. BACK TO THE PARTNER WITH A RIGHT & LEFT GRAND (COUNT FIVE HANDS) MEET A NEW PARTNER AND PROMENADE.

DOSADO:

Here again you should demonstrate all movements from the center of the large circle. Explain that this is modern western square dancing and we no longer fold our arms as we Dosado. Hands for the men should be held comfortably at their sides. It will also be necessary to show them how to do a Dosado with the girls turning around afterwards to assume the promenade position.

JOIN HANDS AND MAKE A RING CIRCLE TO THE RIGHT.... CIRCLE TO THE LEFT GO THE OTHER WAY BACK. ALLEMANDE THE CORNER, BACK TO THE PARTNER DO A DOSADO. LOOK RIGHT AT HER AND WEAVE THE RING. WEAVE IN-AND OUT-IN AND OUT-MEET THE NUMBER FIVE WITH A DOSADO. SHAKE HER HAND, GIRLS TURN BACK AND PROMENADE... (Repeat...)

BREAK TIME:

If they haven't had a break by now it will certainly be a good time to take one. Be sure that they know how to thank everyone before leaving the floor. Schedule regular breaks throughout the lessons. Fatigue can be a major cause of squares breaking down.

The breaks are also when folks get acquainted. The real objective of the class is to promote a "bonding" between the people. It's very difficult to make folks a part of the group while they are dancing but given the opportunity to visit during breaks bonding can occur.

This would be a good place to get them into squares for the first time. Have them fill the floor in groups of four couples with each man's partner on his right:

JOIN HANDS AND CIRCLE LEFT, STOP, FACE YOUR CORNER, ALLEMANDE LEFT, BACK TO YOUR PARTNER FOR A RIGHT & LEFT GRAND. MEET YOUR PARTNER & PROMENADE. BACK OUT MAKE A RING AND CIRCLE TO THE LEFT. ROLLAWAY AND CIRCLE TO THE LEFT, LADIES CENTER AND THE MEN SAHAY, CIRCLE TO THE LEFT, FACE YOUR CORNER, ALLEMANDE LEFT, YOUR PARTNER RIGHT FOR A RIGHT & LEFT GRAND. MEET YOUR PARTNER & PROMENADE. BACK OUT AND MAKE A RING, "FREEZE"!

This is a great place to explain Heads, Sides, Couple numbers and Home positions.

Square Identification:

Once they are in the squares, explain couple identification and home positioning.

"The couple with their backs to the same wall that the caller has his back to is the number one couple. "Couple number one please raise your hands." Directly to the right of them is the number two couple. "Number two raise your hand...etc." "The number one and three couples are also known as the HEAD COUPLES and the number two and four couples are also known as the SIDE COUPLES. Heads raise your hands. Sides raise your hands." "Now men, you have a home position. If you begin as the number one man in a square you will always return to the number one home position. However, the girls will go home with anyone. Remember fellows the number five girl in a Right and Left Grand is always your partner regardless of who she is."

Explain to the dancers the importance of keeping the men's shoulders close to the center while promenading. Demonstrate that it takes 16 beats for a full promenade and this can't be accomplished if the square gets too large.

Walk and dance them through the moves that they have experienced in the large circle. **CIRCLE LEFT, ALLEMANDE LEFT, DOSADO, RIGHT & LEFT GRAND, WEAVE THE RING, PROMENADE, ROLLAWAY and LADIES CENTER MEN SASHAY.** This would also be a good time to add **PROMENADE HALF and MOVE UP TO THE MIDDLE AND BACK.**

Callers' Note: All figures that start with HEADS can and should be used with the SIDES starting.

Singing Call:

JOIN HANDS CIRCLE LEFT (16 beats of music), CIRCLE RIGHT (16 beats of music), FACE YOUR CORNER ALLEMANDE LEFT, BACK TO YOUR PARTNER, RIGHT & LEFT GRAND. MEET YOUR PARTNER WITH A DOSADO, TAKE HER BY THE HAND AND PROMENADE HOME.

Because of the eight beat Promenade there will be extra time if used as a singing call break. New dancers frequently need the extra time for recovery. It's less frightening at this point to have them stand for a few beats at the end of a break than have them struggle to keep up.

Singing call figure:

HEADS PROMENADE HALFWAY... SIDES PROMENADE HALFWAY.... ALL JOIN HANDS CIRCLE TO THE LEFT (Halfway), ALLEMANDE LEFT YOUR CORNER, DOSADO YOUR PARTNER, GO BACK TO YOUR CORNER, TAKE HER BY THE HAND AND PROMENADE HER HOME.

SICILIAN CIRCLE

By far, the best sight exercise for learning to control the possible FASR's that exist within two isolated couples, is the Sicilian Circle Method of teaching beginners. My reason for saying this is, you have two totally isolated couples without the other half of a square, with which to deal. This benefits both the caller/instructor and the students.

The caller gets a lot of practice dealing with resolving to two couples by determining, which and how many of the three "Resolution Tools" (page 85) it will require to zero out any combinations he/she calls.

The new dancers get to experience the moves without the other two couples possibly confusing the process.

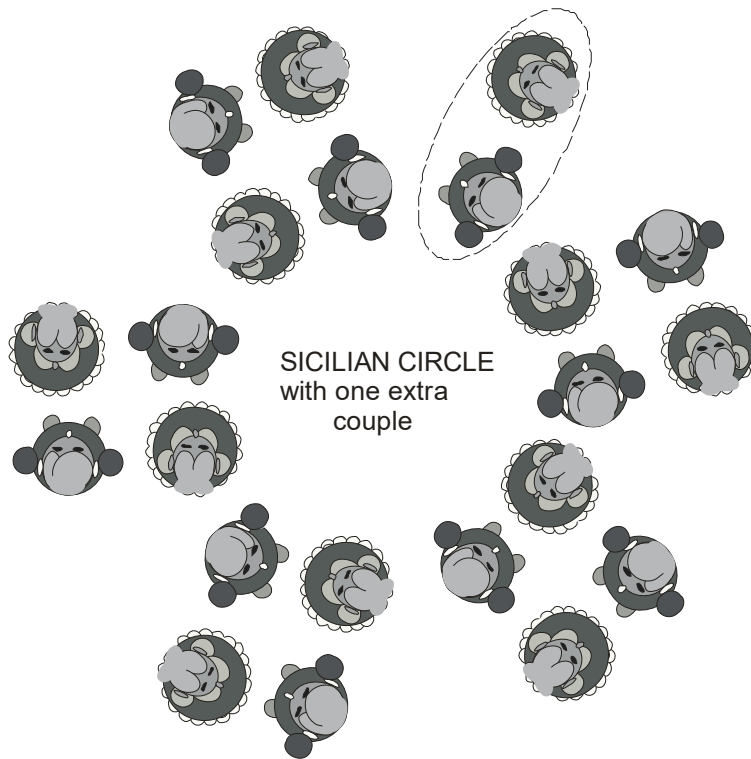
(Sicilian Circle cont.)

Use of the Sicilian Circle can be applied to any group of three or more couples. Meaning, that you can teach most of the movements to any odd or even number of couples two or more.

There are other positive reasons for using the Sicilian Circle but, we will confine our discussion to applications as they pertain to "Sight." With that in mind, I suggest you make a point of keeping the same two dancers as partners throughout. This way you get a lot of practice at both seeing the individual dancers in the group of four and at putting them together before moving on. By keeping them together as they move from couple to couple, they get a sense of succeeding. The same for you.

Once the circle of couples is established, call two couple material, resolve to original partners and “Pass Thru, move on to a new two. If there is an extra couple standing by in the circle, they’ll now be active.

The Sicilian Circle (SC)



Moves to be taught in the (SC):
Wheel Around
Pass Thru
On To Next
Circle Four Full & Halfway
Square Thru 3 & 5
Dosado (From facing couples)

Converting from the Large Circle to the Sicilian Circle:

From the large circle you can convert to the SC by pointing to the two couples nearest you and directing them to “hold on to your partner and bend to face the couple alongside of you.” Then pointing to the couples on either side of them repeat etc. till all the couples are facing another couple. You might have an uneven number of couples. Not a problem, you can either add an angel couple (or have an angel couple step out) or even dance with an unequal number of couples. As you have the dancers move on to the next couple, you will have a new inactive couple. Each inactive will only have to stand idle for a few seconds.

As we proceed, you will notice (180° Tool), (90° tool) or (partner change tool). An explanation in the use of these tools can be found on page 89.

WHEEL AROUND (180° tool)

Each couple, working as a unit (Man’s right hands and Ladies’ left hands are joined), turn (180°). The left-hand dancer (men) backs up while the right hand dancer (ladies) moves forward. The pivot point is the handhold between the two dancers. For regular dancers it feels like a Courtesy Turn without the hand behind the back.

caller info: This one move is well out of place with the CALLERLAB recommended teaching order. I include it here because it is useful for setting up the Sicilian Circle. From a Promenade in the large circle you can direct any couple to WHEEL AROUND and face the couple behind them. Then direct EVERY OTHER COUPLE to do the same resulting in a Sicilian Circle. I also enjoy having all the choreographic possibilities of a Right & Left Thru without teaching a Courtesy Turn on the first evening (Pass Thru & Wheel Around equals Right & Left Thru. This also makes the eventual teach of a Right & Left Thru very easy. The only difference between Wheel Around and Right & Left Thru is Hand Placements.

Pass Thru:

Probably the easiest move that we have to teach. The new dancers will almost do it automatically. It is important though that you remind them to pass right shoulders as they do their PASS THRU.

Drill:

PASS THRU, WHEEL AROUND, PASS THRU, WHEEL AROUND, PASS THRU, WHEEL AROUND,.....

Move On to the next

This is pretty much self-explanatory and means simply that you proceed forward to the next nearest couple.

PASS THRU, MOVE ON TO THE NEXT, PASS THRU, MOVE ON TO THE NEXT, DOSADO ALL THE WAY AROUND. LOOK AT THEM. PASS THRU MOVE ON TO THE NEXT, PASS THRU, WHEEL AROUND, PASS THRU, MOVE ON TO THE NEXT, DOSADO ALL THE WAY AROUND, PASS THRU, WHEEL AROUND Repeat until all are following the commands.

Circle Four (a full turn)

(Can be substituted with a Right or Left Hand Star)

Join hands in a four-dancer circle and CIRCLE TO THE LEFT till you are back where you started.

PASS THRU MOVE ON TO THE NEXT, CIRCLE UP FOUR A FULL TURN AROUND, FACE THAT TWO AND PASS THRU, MOVE ON TO THE NEXT. Repeat, repeat, repeat.*(if using a star, end with "face that two").*

Circle Four Half (180 degree Turn)

(Can be substituted with a Right or Left Hand Star Half)

This is a good place to introduce their first fraction. Explain to them that they will join hands in a small circle, **CIRCLE TO THE LEFT** till they are facing the wall that's behind them.

(For the caller: This is another useful equivalent for a RIGHT & LEFT THRU.)

PASS THRU, MOVE ON TO THE NEXT. PASS THRU & WHEEL AROUND, DOSADO ALL THE WAY AROUND, LOOK RIGHT AT THEM. CIRCLE UP FOUR HALFWAY AROUND. PASS THRU, MOVE ON TO THE NEXT, PASS THRU & WHEEL AROUND, DOSADO ALL THE WAY AROUND, LOOK RIGHT AT THEM. CIRCLE UP FOUR HALFWAY AROUND. PASS THRU, MOVE ON TO THE NEXT,..... repeat, repeat ..

Square Thru 3 Hands (180° tool) & 5 Hands (Same as a Pass Thru)

This is a really great place to teach the Square Thru 3&5. It works so well in the SC (Sicilian circle) because 3 & 5 will leave them ready to Move On To The Next couple naturally. By teaching the Square Thrus before any Courtesy Turns it helps eliminate some (unfortunately not all) of the tendency to do the superfluous Courtesy Turning.

Square Thru is better demonstrated before you expect the new dancers to do it. In the center of the SC (with a trusted angel couple) slowly walk through the move explaining as you go. Informing the new dancers that it is a good idea to be reaching for the next hand before they release the previous one. This gives them the idea and direction that they need to turn. It also teaches them to take fewer steps and less space for execution. You will need to put great emphasis on the fact that they are supposed to let go and finish back to back with the last person in the Square Thru.

“SQUARE THRU THREE. Count One, Two, Three, pull by and stand back to back”

“SQUARE THRU FIVE. Count One, Two, Three, Four Five, pull by and stand back to back.”

Now, while in the SC walk them slowly through Square Thru 3 & 5. After each one have them Move On To The Next. This helps instill in them the idea that they will be moving forward with no turn after the last hand of the Square Thru.

You can also move the couples on to other couples by having them Pass Thru On To The Next. This keeps them mixing around the floor. That way any slower couples don't remain grouped.

(For the Caller: Square Thru five equals a Pass Thru. Circle Four Halfway and Square Thru Three also equals a Pass Thru).

Remember: “If it ain't fun, it ain't square dancing.”

PASS THRU, MOVE ON TO THE NEXT TWO, CIRCLE UP FOUR (HALFWAY AROUND), FACE THAT TWO AND SQUARE THRU THREE QUARTERS, THREE HANDS, PULL BY AND MOVE ON TO THE NEXT. SQUARE THRU FIVE HANDS, MOVE ON TO THE NEXT, PASS THRU, WHEEL AROUND, SQUARE THRU THREE, MOVE ON TO THE NEXT... (Repeat, repeat, repeat).

Form Squares

While in the SC I have facing couples **CIRCLE UP FOUR, PICK UP FOUR AND CIRCLE UP EIGHT, STOP** and form squares.

Move Up To The Middle & Back (Forward & back)

Besides the dance action involved, **Move Up To The Middle & Back** is used to signal dancers that they are active and the next command will be directed towards them.

IN SQUARE MATERIAL:

HEADS MOVE UP TO THE MIDDLE & BACK, PASS THRU, PROMENADE TO THE LEFT HALFWAY TO HOME. SIDES UP TO THE MIDDLE & BACK, PASS THRU, PROMENADE TO THE LEFT HALFWAY TO HOME, FACE THE CORNER ALLEMANDE LEFT YOUR CORNER, PARTNER RIGHT, GO RIGHT & LEFT GRAND. MEET YOUR PARTNER & PROMENADE. TAKE THAT LADY RIGHT BACK HOME.

HEADS MOVE UP TO THE MIDDLE & BACK, SQUARE THRU FIVE HANDS. TAKE HER BY THE HAND AND PROMENADE TO THE LEFT TILL YOU GET BACK HOME. SIDES UP TO THE MIDDLE & BACK, SQUARE THRU FIVE HANDS. TAKE HER BY THE HAND AND PROMENADE TO THE LEFT TILL YOU GET BACK HOME. ALL FACE YOUR CORNERS AND DO AN ALLEMANDE LEFT, THEN A RIGHT & LEFT GRAND. MEET YOUR PARTNER AND PROMENADE RIGHT BACK HOME.

SIDES PROMENADE HALFWAY, WALK INTO THE MIDDLE & BACK, PASS THRU, WHEEL AROUND. HEADS PROMENADE HALFWAY, WALK INTO THE MIDDLE & BACK, PASS THRU, WHEEL AROUND. JOIN HANDS AND CIRCLE LEFT, FACE YOUR CORNER, ALLEMANDE LEFT & WEAVE THE RING. MEET YOUR PARTNER, DOSADO, TAKE HER BY THE HAND AND PROMENADE HOME.

HEADS MOVE UP TO THE MIDDLE & BACK, PASS THRU & WHEEL AROUND, BACK OUT. SIDES MOVE UP TO THE MIDDLE & BACK. PASS THRU & WHEEL AROUND. ALL JOIN HANDS CIRCLE TO THE LEFT, - - - - - - -, ALLEMANDE LEFT THE CORNER, BACK TO THE PARTNER RIGHT & LEFT GRAND. MEET YOUR PARTNER AND PROMENADE HOME.

Note for Callers: All figures that begin with HEADS starting, can and should be used with the SIDES starting.

It's always a good idea to end the class with a singing call. I also think it's more important to have everyone succeed on the last tip than to try to include everything that they have done. I recommend using the same singing call figure that you used earlier with the same piece of music. Variety is not all that important just yet.

Intro, Break & Closer:

JOIN HANDS CIRCLE LEFT (16 beats of music), CIRCLE RIGHT (16 beats of music), FACE YOUR CORNER ALLEMANDE LEFT, BACK TO YOUR PARTNER, RIGHT & LEFT GRAND. MEET YOUR PARTNER WITH A DOSADO, TAKE HER BY THE HAND AND PROMENADE HOME.

figure:

HEADS PROMENADE HALFWAY... SIDES PROMENADE HALFWAY.... ALL JOIN HANDS CIRCLE TO THE LEFT (Halfway), ALLEMANDE LEFT YOUR CORNER, PARTNER RIGHT GO RIGHT & LEFT GRAND (Or WEAVE THE RING), DOSADO, PROMENADE, RIGHT BACK HOME.

Callers' note: There are a lot of movements included in these lessons. Don't proceed to the next lesson till the new dancers are comfortable and ready for the new material. It's important to give them a pleasurable dance experience with the learning. After all, what's the hurry? The goal is; "No dancer left behind."

Lesson two

Review Lesson One

Veer Left / Right

Courtesy Turn

Two Ladies Chain

Square Thru Four/Two

Circle Four Three Quarters

Chain Down The Line

SwingMen (ladies) Star Right & Left

Four Ladies Chain & Chain Three Quarters

Review

Review Lesson One. The importance of a good review can't be stressed enough, especially in the first few lessons. You always hope to have a few couples that weren't there for the first lesson. The review not only serves to teach the new folks the movements but also reinforces the moves for the folks that are returning. We suggest that the second night you start from the beginning and proceed as if no one knows a thing. After you feel that everyone is comfortable with what you have presented, it will be safe to introduce the new movements. It's not important to get through everything on the list. It's more important to show the folks how much fun their dancing can be. Less just might be better.

Also time your dancing to allow the students ample time to catch their breath. Keep in mind that many of them may not be physically able to do the Long tips. Keep it fun because.....

“If it ain't fun, it ain't square dancing.”

Veer Left & Right

Sicilian Circle (SC) Veer Left, (from facing couples)

Holding on to your partners hand and working as a unit, slide forward and sideways till the right hand dancer of each couple can join right hands. (From left-hand two-faced lines) slide forward and sideways till couples are back to back.

Veer Right, Just the opposite of the instructions for Veer Left.

Callers' Note: VEER LEFT & VEER RIGHT Equals PASS THRU.

(SC)

PASS THRU, WHEEL AROUND, CIRCLE FOUR HALFWAY, VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT, SQUARE THRU FIVE HANDS, MOVE ON TO THE NEXT, VEER RIGHT, VEER LEFT, MOVE ON TO THE NEXT, CIRCLE FOUR HALFWAY, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT,.....(repeat-repeat-repeat)

Courtesy Turn (180 degree Tool)

Here again this move is better demonstrated before having the new dancers try it. What we like to do is PASS THRU, and then do a real slow, step by step walk through of a Courtesy Turn.

“JOIN LEFT HANDS IN FRONT WITH YOUR PARTNER. LADIES PUT YOUR RIGHT HAND BEHIND YOU IN THE SMALL OF YOUR BACK BACK. MEN REACH BEHIND THE GALS BACK AND TAKE HOLD OF HER RIGHT HAND. NOTHING ELSE! NOW, WHEEL AROUND TO FACE THE WALL THAT’S BEHIND YOU.”

THE MOVE IS CALLED “COURTESY TURN.”

Always be sure to show the move several times explaining each part of the call as you do it and giving the name of the call loudly and clearly. Explain that if the men are backing up while the ladies are moving forward it establishes a pivot point right between the two of them. Then, while in the SC, walk the new folks through it step by step. Repetition remains the best way to teach and reinforce.

The following sequences can be stacked in any order or repeated as needed:

CIRCLE FOUR HALFWAY, PASS THRU, COURTESY TURN, MOVE ON TO THE NEXT.

VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT.

PASS THRU, WHEEL AROUND, PASS THRU COURTESY TURN, VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT.

SQUARE THRU 3/4, COURTESY TURN (equals Zero, PASS THRU, ON TO THE NEXT.

VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT.

PASS THRU, WHEEL AROUND, PASS THRU COURTESY TURN, VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT.

Remember “practice makes perfect”. Repetition is a tool. USE IT!

Two Ladies Chain (Partner Changing tool)

As always demonstrate the move.

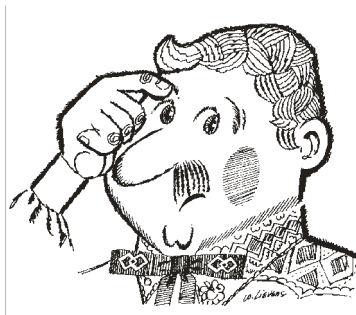
From the facing couples, the ladies give a right hand to pull by. As they move forward each man sidesteps to the right to take his partners place. This will put the man's and ladies left hands adjacent as the ladies step forward. Joining left hands with her he puts his right hand in the small of her back for the courtesy turn. It's a full turn for the men and a half turn for the ladies. It's completed when the same two couples are facing and ladies have changed places.

(SC)

TWO LADIES CHAIN, CHAIN THE LADIES BACK, PASS THRU, MOVE ON TO THE NEXT, TWO LADIES CHAIN, CHAIN THE LADIES BACK, PASS THRU, MOVE ON TO THE NEXT, TWO LADIES CHAIN, CHAIN THE LADIES BACK, PASS THRU, MOVE ON TO THE NEXT,

TWO LADIES CHAIN, CHAIN THE LADIES BACK, PASS THRU, MOVE ON TO THE NEXT, PASS THRU & COURTESY TURN, TWO LADIES CHAIN, CHAIN BACK, PASS THRU, COURTESY TURN, PASS THRU, MOVE ON TO THE NEXT,

TWO LADIES CHAIN, CHAIN THE LADIES BACK, AS COUPLES VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT, TWO LADIES CHAIN, CHAIN THE LADIES BACK, PASS THRU, MOVE ON TO THE NEXT, PASS THRU WHEEL AROUND, TWO LADIES CHAIN, CHAIN BACK, SQUARE THRU THREE HANDS MOVE ON TO THE NEXT. Repeat



Square Thru Two or Four Hands (90 degree Tool)

After becoming familiar with **SQUARE THRU THREE AND FIVE**, changing to four or two hands should be elementary. Don't forget to tell them that a **FULL SQUARE THRU** is always four hands unless otherwise specified. A **HALF SQUARE THRU** (two hands) and a **FULL SQUARE THRU** leave the dancers at right angles to their starting positions. They'll either be facing the wall or the center of the circle. This can be uncomfortable for the first few times. A simple **WHEEL AROUND** will put them back to facing another couple.

(SC)

CIRCLE FOUR HALFWAY, SQUARE THRU FOUR, when you're facing out **WHEEL AROUND** to face back in, **HALF SQUARE THRU**, two hands, **MOVE ON TO THE NEXT. FULL SQUARE THRU** four hands, **WHEEL AROUND, SQUARE THRU FOUR, MOVE ON TO THE NEXT.** Repeat

Circle Four Three Quarters (90 degree Tool, partner change)

Dancers seem to respond well to "**CIRCLE HALF AND A QUARTER MORE**" as a directional call for **CIRCLE FOUR THREE QUARTERS**. If shown while in the SC they can be advised that they will be facing either a wall or the center of the circle.

Callers info: CIRCLE FOUR THREE QUARTERS and TWO LADIES CHAIN are the first moves which will effect a Partner Change in the couples relationship to the SC. Therefore, in order to zero that effect and keep the Partners together, we recommend a TWO LADIES CHAIN. this with either a Square Thru Two or Four will re-establish the circle for moving on to the next couple with the same partner.

CIRCLE FOUR THREE QUARTERS, TWO LADIES CHAIN, DO A HALF SQUARE THRU (Two hands), **MOVE ON TO THE NEXT,**

CIRCLE FOUR THREE QUARTERS, PASS THRU & COURTESY TURN, TWO LADIES CHAIN, SQUARE THRU FOUR HANDS, MOVE ON TO THE NEXT,

PASS THRU , WHEEL AROUND, TWO LADIES CHAIN, CIRCLE FOUR THREE QUARTERS, SQUARE THRU (Four Hands), **MOVE ON TO THE NEXT,**

Chain Down The Line (90 degree Tool & Changes Partners)

(SC)

(set-up)

CIRCLE FOUR HALFWAY, VEER LEFT, CHAIN DOWN THE LINE,

(explanation)

Men turn to face the ladies shoulder while the Ladies TRADE using their RIGHT Hand and then give the man their Left hand for a Courtesy Turn. End as facing couples.

(continue and drill)

HALF SQUARE THRU, MOVE ON TO THE NEXT.

(SC)

CIRCLE FOUR HALFWAY, VEER LEFT, CHAIN DOWN THE LINE, HALF SQUARE THRU, MOVE ON TO THE NEXT.

VEER LEFT, CHAIN DOWN THE LINE, SQUARE THRU FOUR, MOVE ON TO THE NEXT. ..repeat, repeat...

Converting from SC to Squares

PASS THRU, MOVE ON TO THE NEXT, CIRCLE UP FOUR, PICK UP FOUR AND CIRCLE UP EIGHT. PICK A SPOT AND CALL IT HOME.

(Use or excuse angels to make even squares including all beginners.)

(in the square)

HEADS (SIDES) SQUARE THRU FOUR, CIRCLE FOUR HALF WAY, VEER LEFT, CHAIN DOWN THE LINE, PASS THRU, ALLEMANDE LEFT.

HEADS (SIDES) PROMENADE HALFWAY, WALK IN AND HALF SQUARE THRU (two hands) WITH THE OUTSIDE TWO SQUARE THRU FOUR, WHEN YOU'RE FACING OUT, WHEEL AROUND TO FACE BACK IN (lines move up and back), SQUARE THRU THREE, FIND THE CORNER & ALLEMANDE LEFT.

Swing:

Starting formation -facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man. They form a couple.

This move is easiest taught if demonstrated. "Face your partner. Step forward till your right hips are adjacent (this establishes a pivot point in the center between the two dancers so neither has to back up during the swing). The man puts his right hand on the waist of the lady and extends his left hand to the side (elbow bent slightly). Girl places her left hand on the man's right shoulder and her right hand in the man's extended left hand. Both moving in a forward direction around the pivot point turn at least a full turn till the man is facing the promenade direction. At this point they release the leading hands. The man stands idle while the lady turns back and both assume the promenade position.

I have found the use of "Highland Fling" being a great way to teach the SWING. The only difference is the placement of the hands. You'll see many dancers doing a Highland Fling instead of a Dosado. New dancers will pick up a Highland fling very quickly. And, it's as easy to say "HIGHLAND FLING & PROMENADE" as it is to say "SWING & PROMENADE." Fro there show them the placement of hands for a Swing & let them go.

(Highland Fling Drill from squared set)

ALLEMANDE LEFT WITH THE CORNER, DOSADO THE PARTNER, GO BACK HIGHLAND FLING THE CORNER, CHANGE HANDS & PROMENADE. (repeat three more times to get back to the original partner)

After sufficient use of the Highland Fling, show them the Swing.

(Swing Drill from squared set)

ALLEMANDE LEFT WITH THE CORNER, DOSADO THE PARTNER, GO BACK SWING THE CORNER & PROMENADE. (repeat three more times to get back to the original partner)

(singing call figure)

HEADS (SIDES) SQUARE THRU FOUR, DOSDADO (look them in the eye), CIRCLE FOUR HALFWAY AND VEER TO THE LEFT, CHAIN DOWN THE LINE, TUEN THE GIRL MOVE UP & BACK, PASS THRU, FIND THE CORNER AND SWING HER, PROMENADE.

Men (Ladies) Star (Left & Right)

The directed dancers (boys, girls, heads or sides) step forward and extend designated hands to form a left or right hand star. Palm to palm. Fingers pointed toward the ceiling. Elbows should be comfortably bent. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

MEN TO THE MIDDLE WITH A RIGHT HAND STAR A FULL TURN, BACK HOME AND SWING YOUR OWN. GIRLS TO THE MIDDLE WITH A RIGHT HAND STAR, BACK HOME SWING & PROMENADE.

Repeat using the Left hands.

Standard singing call break:

CIRCLE LEFT (16 beats) ALLEMANDE LEFT, COME BACK A DOSADO, MEN STAR LEFT, BACK TO THE PARTNER TURN HER BY THE RIGHT HAND 'ROUND, ALLEMANDE LEFT COME BACK AND PROMENADE (16 beats)

Four Ladies Chain (&3/4)

FOUR LADIES CHAIN: all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All Courtesy Turn to face the center of the set.

FOUR LADIES CHAIN THREE-QUARTERS: The ladies step to the center, form a right hand star and turn the star three-quarters. You might tell them to go to the third man (not counting their own). All Courtesy Turn to face the center of the set.

FOUR LADIES CHAIN, HEADS PROMENADE HALFWAY, DOWN THE MIDDLE PASS THRU & COURTESY TURN, TWO LADIES CHAIN, BACK OUT. SIDES PROMENADE HALFWAY, DOWN THE MIDDLE, PASS THRU & COURTESY TURN, TWO LADIES CHAIN, BACK OUT. JOIN HANDS AND CIRCLE TO THE LEFT, ALLEMANDE LEFT & A RIGHT & LEFT GRAND.

FOUR LADIES CHAIN, HEADS PASS THRU & COURTESY TURN, SQUARE THRU FOUR HANDS, CIRCLE FOUR HALFWAY, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

**FOUR LADIES CHAIN THREE QUARTERS, HEADS PROMENADE
HALFWAY, DOWN THE MIDDLE & SQUARE THRU FOUR HANDS, CIRCLE
FOUR HALFWAY, PASS THRU, ALLEMANDE LEFT & RIGHT & LEFT
GRAND.**

**FOUR LADIES CHAIN, FOUR LADIES CHAIN THREE QUARTERS, SIDES
PROMENADE HALFWAY, DOWN THE MIDDLE PASS THRU & A COURTESY
TURN, SQUARE THRU FOUR HANDS, CIRCLE FOUR HALFWAY, SQUARE
THRU THREE QUARTERS, ALLEMANDE LEFT & RIGHT & LEFT GRAND.**

One of the most popular singing call breaks is:

**FOUR LADIES CHAIN, TURN THE GIRL AND THEN, ROLLAWAY AND
CIRCLE TO THE LEFT AROUND MY FRIEND. FOUR LADIES ROLLAWAY
CIRCLE LEFT I SING, ALLEMANDE THE CORNER THEN WEAVE AROUND
THE RING (.....SING 8 BEATS OF LYRICS..)
SWING YOUR LADY 'ROUND AND PROMENADE (SING 16 BEATS OF
LYRICS).**

Another on that works quite well is:

**FOUR LADIES CHAIN THREE QUARTERS, ROLLAWAY AND CIRCLE LEFT,
(SING 8 BEATS OF LYRICS), ALLEMANDE LEFT AND WEAVE THE RING,
(SING 8 BEATS OF LYRICS), SWING & PROMENADE, (SING 16 BEATS OF
LYRICS).**

Singing Call Figure:

**HEADS (SIDES) PROMENADE HALFWAY, DOWN THE MIDDLE PASS THRU
AND A COURTESY TURN, SQUARE THRU FOUR HANDS, DOSADO ALL
THE WAY AROUND. SAME LADY SWING & PROMENADE....**

Or:

**FOUR LADIES CHAIN, HEADS (SIDES) PROMENADE HALFWAY, DOWN
THE MIDDLE AND SQUARE THRU FOUR HANDS, CIRCLE UP FOUR
HALFWAY 'ROUND, SWING THE GIRL IN FRONT OF YOU AND
PROMENADE....**

Lesson Three:

Star Thru Couples Stars

Many clubs offer two or three “open” evenings for people to start the lessons. This third night is possibly the first for some of the new people. Review Lessons One & Two.

It is always important to refresh their memory of past lessons before you proceed to add something new. There may be time that the class just isn't ready to absorb new material. Don't let time become an “enemy”. Do what's necessary to ensure the group is enjoying dancing the previous material with confidence before proceeding to the next movements.

From SC:

STAR THRU (90 degree tool)

Starting formation: facing dancers (men facing ladies). Man's right hand is placed against the lady's left, palm to palm with fingers up, to make an arch (if the man is instructed to reach slightly to the right the woman is less likely to use the wrong hand). As the dancers move forward the lady does a one quarter (90°) left face turn under the arch, while the man does a one quarter (90°) turn to the right (each turning towards the hand that they are using) moving behind the lady. They end up side by side with the lady on the man's right.

Though you would never call two or three Star Thrus in a row in your normal calling, it won't hurt to do it here. Repetition is the best teacher. If you call it to the point the dancers think you are becoming redundant, they will more likely be able to retain the movement.

While in the SC:

STAR THRU, STAR THRU, STAR THRU, STAR THRU, PASS THRU MOVE ON TO THE NEXT. (repeat, repeat, repeat).

STAR THRU, PASS THRU & COURTESY TURN, STAR THRU, PASS THRU, MOVE ON TO THE NEXT.

CIRCLE FOUR HALFWAY, STAR THRU, PASS THRU AND COURTESY TURN. SQUARE THRU FOUR, MOVE ON TO THE NEXT.

CIRCLE FOUR THREE QUARTERS, STAR THRU, PASS THRU & COURTESY TURN, TWO LADIES CHAIN, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT.

SQUARE THRU THREE QUARTERS & COURTESY TURN, STAR THRU, CIRCLE FOUR HALFWAY, DO A HALF SQUARE THRU (two hands), MOVE ON TO THE NEXT.

PASS THRU COURTESY TURN, TWO LADIES CHAIN, STAR THRU, CIRCLE FOUR THREE QUARTERS, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT.

Couples Star: Instruct the dancers to touch right / left palms with the couple they are facing. Hands should be open palm to palm with the elbows slightly bent and the fingers pointed towards the ceiling. Turn the star in their facing direction.

To turn the star three quarters at this point would be asking a lot of the dancers but a half turn or a full turn should be easily accomplished. For the half turn you should instruct them (before they move) to notice the position of the same sex of the other couple. When they reach that point the star will have turned halfway. Remind them that a full turn will return them to their starting position.

While in the SC:

CIRCLE FOUR HALFWAY, PASS THRU & COURTESY TURN, MAKE A RIGHT HAND STAR & TURN IT HALFWAY FACE THAT TWO AND SQUARE THRU THREE QUARTERS & MOVE ON TO THE NEXT.

MAKE A RIGHT HAND STAR & TURN IT HALFWAY 'ROUND, BACK BY THE LEFT GO HALFWAY AGAIN. FACE THAT TWO AND CIRCLE FOUR HALFWAY, PASS THRU & COURTESY TURN, VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT.

Dance in Squares:

HEADS PROMENADE HALFWAY, DOWN THE MIDDLE PASS THRU & COURTESY TURN, MAKE A RIGHT HAND STAR TURN IT HALFWAY 'ROUND, FACE THAT TWO AND STAR THRU, PASS THRU, ALLEMANDE LEFT, & A RIGHT & LEFT GRAND.

HEADS SQUARE THRU FOUR HANDS, DOSADO, PUT A RIGHT HAND UP AND MAKE A RIGHT HAND STAR, TURN IT HALFWAY, FACE THAT TWO AND STAR THRU, PASS THRU & COURTESY TURN, SQUARE THRU THREE QUARTERS AND FIND THE CORNER, ALLEMANDE LEFT.

FOUR LADIES CHAIN, HEADS PROMENADE HALFWAY, DOWN THE MIDDLE MAKE A RIGHT HAND STAR TURN IT HALF, FACE THAT TWO AND STAR THRU, PASS THRU, CIRCLE FOUR HALFWAY, ALLEMANDE LEFT.

Singing call figure:

HEADS (SIDES) PROMENADE HALFWAY, DOWN THE MIDDLE AND STAR THRU, PASS THRU, CIRCLE FOUR HALFWAY, DOSADO, LOOK RIGHT AT HER AND MAKE A RIGHT HAND STAR, ONE FULL TURN, GIRLS TURN BACK, SWING AND PROMENADE.....

Lesson Four:

**California Twirl
Grand Square
Splits & Separates
Star Promenade**

At this point the classes are typically closed to newcomers. Beginning each class session with the Sicilian Circle allows each couple to join the dancing as they enter the hall. There will be no reason to wait till the tip is over, or wait till you can make another square. The warm-up and review works well in the SC.

Don't forget to finish the review in the squares to include any moves that can't be done in the SC.

CALIFORNIA TWIRL (180 degree tool)

Starting formation -couple (man and lady). Partners join hands (man's right with lady's left, inside hands) and raise them to form an arch. (At this point you will want to explain that they will all be facing the wall behind them when they are finished with the movement). The lady walks forward and under their joined hands making a one half (180°) left-face turn while the man walks around the lady in a clockwise direction one half (180°). Dancers have exchanged places and are both facing in the opposite direction from which they started.

(SC)

PASS THRU MOVE ON TO THE NEXT,

PASS THRU & COURTESY TURN, TWO LADIES CHAIN, CIRCLE FOUR THREE QUARTERS, STAR THRU (hold on) SAME GIRL CALIFORNIA TWIRL, MOVE ON TO THE NEXT,

CIRCLE FOUR HALF WAY, CALIFORNIA TWIRL, MOVE ON TO THE NEXT,

CIRCLE FOUR HALFWAY, VEER LEFT, CALIFORNIA TWIRL, VEER RIGHT, MOVE ON TO THE NEXT,

CIRCLE FOUR HALFWAY, PASS THRU & COURTESY TURN, ROLLAWAY A HALF SASHAY, MOVE UP TO THE MIDDLE & BACK, STAR THRU (HOLD ON) CALIFORNIA TWIRL, MOVE UP TO THE MIDDLE & BACK, STAR THRU, PASS THRU, MOVE ON TO THE NEXT...

SQUARE THRU FOUR HANDS, YOU'RE FACING OUT, CALIFORNIA TWIRL TO FACE BACK IN, PASS THRU, COURTESY TURN, STAR THRU, PASS THRU, MOVE ON TO THE NEXT.

Grand Square

(In Squares)

This is one of the movements that I prefer to separate the head's action from the side's action for walk-thru purposes. I begin with having the sides back completely out of the square and watch as we walk the heads through their part. Then I have the Heads back out while I do the same for the sides. After they are comfortable with their parts I bring the square back together and have them execute the move in whole. When they are comfortable with the action from this initial setup, I have the square circle left one quarter and walk them through from another floor position. I continue $\frac{1}{4}$ at time till they have returned to their original home position.

A couple of hints that you can give the dancers are; you never turn your back on anyone in a Grand Square. And, you will always be facing either your partner or your opposite. This is one move that depends greatly on the caller's ability to deliver the command at the proper time for the dancers to be able to execute the movement as it was intended. The count for delivery should be four beats of music. SIDES FACE GRAND SQUARE, (one beat for each word of the command). This should be given during the four beat measure preceding the beginning of the movement phrase. That will allow the dancers to have the first beat of the next measure to comfortably begin the dance action in rhythm.

**Singing Call Opener:
SIDES FACE, GRAND SQUARE, (SING 32 BEATS OF LYRICS), FOUR
LADIES CHAIN, CHAIN BACK & PROMENADE, (SING 16 BEATS OF
LYRICS).**

Splits & Separates

SPLIT THE OUTSIDE COUPLE:

Starting formation -facing couples. The active or directed couple moves forward between the outside couple who sidesteps apart slightly to let them through then sidesteps back together again.

SEPARATE: Starting formation -couple. The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call.

Goal Posting

This is a good way to move the dancers around the square. It consists of moving two of the couples through a series of Splits, Separates, and Pass Thrus while the other couples slide apart and back together to create space for the flow.

HEADS PASS THRU, SEPARATE AROUND ONE, INTO THE MIDDLE (the sides slide apart to allow the heads to pass between them and then immediately slide back together) AND PASS THRU, SPLIT THE OUTSIDE TWO AND GO AROUND ONE. INTO THE MIDDLE AND PASS THRU, SEPARATE GO ROUND ONE. INTO THE MIDDLE AND PASS THRU, ALLEMANDE LEFT.

Catching it at different points along the path of traffic can vary the goal posting. In other words you could: HEADS PASS THRU & COURTESY TURN, PASS THRU, SEPARATE AROUND ONE INTO THE MIDDLE & PASS THRU, ALLEMANDE LEFT.

HEADS PROMENADE HALFWAY, DOWN THE MIDDLE & PASS THRU, SEPARATE GO 'ROUND ONE, COME INTO THE MIDDLE & PASS THRU, (who are you looking at?) ALLEMANDE LEFT GO RIGHT & LEFT GRAND.

HEADS PROMENADE GO HALFWAY, COME DOWN THE MIDDLE & SQUARE THRU, SPLIT THAT TWO GO 'ROUND ONE, COME INTO THE MIDDLE & STAR THRU, PASS THRU (guess who?) ALLEMANDE LEFT GO RIGHT & LEFT GRAND.

HEADS PASS THRU, 'U' TURN BACK, PASS THRU, SEPARATE AROUND ONE TO LINE, STAR THRU, CIRCLE FOUR HALFWAY, ALLEMANDE LEFT GO RIGHT & LEFT GRAND.

Singing call Figure: HEADS SQUARE THRU, SPLIT TWO AROUND ONE TO LINE, GO FORWARD AND BACK, PASS THRU, 'U' TURN BACK, GO UP AND BACK, STAR THRU, PASS THRU, 'U' TURN BACK, SWING & PROMENADE

Star promenade:

STAR PROMENADE: Starting formation -star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

(in Squares)

ALLEMANDE LEFT ON THE CORNER, COME BACK A DOSADO, MEN STAR LEFT IN THE MIDDLE ONE TIME AROUND YOU GO. NOW SCOOP UP THE PARTNER WITH AN ARM AROUND AND STAR PROMENADE GO 'ROUND THE TOWN.... MEN BACK OUT AND MAKE A BIG RING, CIRCLE TO THE LEFT GO 'ROUND I SING, ALLEMANDE LEFT YOUR OLD LEFT HAND, PARTNER RIGHT GO RIGHT & LEFT GRAND.

Singing Call Figure:

HEADS (SIDE) SQUARE THRU FOUR HANDS AROUND, DOSADO (LOOK HER IN THE EYE) SQUARE THRU FOUR MORE (YOU'RE FACING OUT) CALIFORNIA TWIRL TO FACE BACK IN, SQUARE THRU THREE HANDS, SWING & PROMENADE....

Singing Call Break:

CIRCLE LEFT: (Sing 16 beats of lyrics) ALLEMANDE LEFT THE CORNER, TURN THE PARTNER BY THE RIGHT, GIRLS STAR LEFT, TURN THE PARTNER BY THE RIGHT A FULL TURN TO THE CORNER ALLEMANDE LEFT & PROMENADE...(Sing 16 beats of lyrics).

Lesson Five:

Review Lesson 1-4.

Bend The Line

Trades, Boys/Girls/Ends/Centers/Couples

Right & Left Thru

Lead Right

Alamo Style (Swing Thru/Left Swing Thru)

BEND THE LINE (90 degree tool)

Starting formation –Lines of four facing or two couple lines. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing. (Explain that it is like bringing the two ends of a piece of paper together as it folds in half. Each end is brought forward to meet the other end). It's also quite a lot like "move On To The Next."

(SC)

CIRCLE FOUR HALFWAY, VEER LEFT, BEND THE LINE, MOVE UP & BACK, PASS THRU, COURTESY TURN, TWO LADIES CHAIN, SQUARE THRU FOUR, MOVE ON TO THE NEXT,

STAR THRU, CIRCLE FOUR THREE QUARTERS, VEER TO THE LEFT, BEND THE LINE, STAR THRU (hold on) CALIFORNIA TWIRL, AND MOVE ON TO THE NEXT, ETC.

(IN SQUARES)

HEADS SQUARE THRU, DOSADO, STAR THRU, PASS THRU, BEND THE LINE, STAR THRU, ALLEMANDE LEFT.

HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE, GO UP & BACK, STAR THRU, CENTERS SQUARE THRU 3/4, ALLEMANDE LEFT.

Trades (partner change tool)

Advise the dancers that two things happen in every trade.

1. They change places with the one they are trading.

2. They always wind up facing the opposite direction.

They also need to know that if they are facing the same direction, they will pass right shoulders as they trade.

(SC)

**PASS THRU & COURTESY TURN, TWO LADIES CHAIN, VEER LEFT,
LADIES TRADE, VEER RIGHT, MOVE ON TO THE NEXT,**

**CIRCLE FOUR HALFWAY, VEER LEFT, LADIES TRADE, BEND THE LINE,
STAR THRU, PASS THRU, MOVE ON TO THE NEXT,**

**SQUARE THRU FOUR, WITH YOUR PARTNER TRADE, SQUARE THRU
FOUR, MOVE ON TO THE NEXT,**

**CIRCLE FOUR HALFWAY, VEER LEFT, COUPLES TRADE, VEER RIGHT,
MOVE ON TO THE NEXT,**

**RIGHT & LEFT THRU, VEER LEFT, COUPLES TRADE, BEND THE LINE,
RIGHT & LEFT THRU, TWO LADIES CHAIN, STAR THRU, PASS THRU,
MOVE ON TO THE NEXT,**

**CIRCLE FOUR THREE QUARTERS, PASS THRU & COURTESY TURN, TWO
LADIES CHAIN, STAR THRU, MOVE ON TO THE NEXT,**

**CIRCLE FOUR HALFWAY, VEER LEFT, BOYS TRADE, GIRLS TRADE, VEER
RIGHT, MOVE ON TO THE NEXT,
ETC..**



keep it fun!

Right & Left Thru (180° Tool)

I think it's safe to say that after all this time of calling Pass Thru & Courtesy Turn adding a "Right Pull By" instead of the "Pass Thru" won't cause too much trouble for the dancers. You might like to demonstrate the continuous flow of the Right And Left Thru by showing that as they are pulling by with the right hand, they should already reaching with the left hand for the courtesy turn.

From SC:

RIGHT & LEFT THRU, SQUARE THRU THREE-QUARTERS, MOVE ON TO THE NEXT,

RIGHT & LEFT THRU, VEER LEFT, BOYS TRADE, BEND THE LINE, SQUARE THRU FOUR, MOVE ON TO THE NEXT,

CIRCLE FOUR HALFWAY, RIGHT & LEFT THRU, VEER LEFT, VEER RIGHT, MOVE ON TO THE NEXT,

From Squares:

LEAD RIGHT

Starting formation -couple. The directed couples move forward and to the right (90 degrees) generally to align themselves face to face with another couple.

HEADS LEAD RIGHT, CIRCLE FOUR HALFWAY, VEER LEFT, BEND THE LINE, STAR THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT & GO RIGHT & LEFT GRAND.

SIDES LEAD RIGHT, CIRCLE FOUR THREE QUARTERS, RIGHT & LEFT THRU, STAR THRU, PASS THRU, ALLEMANDE LEFT, THEN A RIGHT & LEFT GRAND.

Singing Call Figure:

HEADS (SIDES) SQUARE THRU FOUR HANDS AROUND, DOSADO (LOOK AT THEM) CIRCLE FOUR HALFWAY, VEER LEFT, LADIES TRADE, BEND THE LINE, STAR THRU, SWING THE CORNER & PROMENADE, (sing 16 beats of lyrics)

ALAMO STYLE WAVE:

Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers.

(in Squares)

“ALLEMANDE LEFT IN THE ALAMO STYLE. GIVE A RIGHT TO YOUR PARTNER AND BALANCE.” (do an Allemande Left and continue to hold on with the left while giving a right hand to your partner to for the Alamo Wave). “TURN THE PARTNER BY THE RIGHT, A FULL TURN TO THE CORNER, ALLEMANDE LEFT AND A RIGHT & LEFT GRAND.”

Swing Thru (Alamo Wave)

Starting formation –Alamo Style Wave. Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°).

Left Swing Thru: Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°).

ALLEMANDE LEFT IN THE ALAMO STYLE RIGHT TO THE PARTNER BALANCE. SWING THRU GO RIGHT AND LEFT, AND BALANCE, SWING THRU, GO RIGHT AND LEFT AND TURN THE PARTNER BY THE RIGHT, A FULL TURN TO THE CORNER, ALLEMANDE LEFT AND A RIGHT & LEFT GRAND.

ALLEMANDE LEFT IN THE ALAMO STYLE RIGHT TO THE PARTNER BALANCE. SWING THRU GO RIGHT AND LEFT, AND BALANCE, SWING THRU, GO RIGHT AND LEFT AND BALANCE, LEFT SWING THRU GO LEFT AND RIGHT AND BALANCE, LEFT SWING THRU GO LEFT AND RIGHT, ALLEMANDE LEFT AND A RIGHT & LEFT GRAND.

Lesson Six:

Review Lessons 1-5

Ocean Wave (Dosado or Step To)

Swing Thru (Ocean Waves)

'U' Turn Back

Dive Thru

Dosado (or step) to a wave

From facing couples:

Dosado full around till couples are back to facing. Then individually the dancers step right shoulder to right shoulder joining right hands. The hands should be open. Palm to palm. Thumbs tucked closely to the hand and fingers point towards the ceiling. If directed and given time the dancers should balance forward and pause while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

Swing Thru (Couples in Ocean Waves)

Starting formation -ocean wave. Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°).

(SC)

PASS THRU, MOVE ON TO THE NEXT. STEP TO A WAVE, SWING THRU (all turn half by the right, then the boys half by the left). SWING THRU (all turn half by the right, then the girls half by the left). LOWER THE HANDS AND DO A RIGHT & LEFT THRU, PASS THRU, MOVE ON TO THE NEXT, repeat, repeat, repeat...

DOSADO TO A WAVE, BOYS TRADE, GIRLS TRADE, SWING THRU, SWING THRU, STEP THRU, MOVE ON TO THE NEXT, repeat, repeat, repeat...

DOSADO TO A WAVE, BOYS TRADE, GIRLS TRADE, SWING THRU, GIRLS TRADE, BOYS TRADE, SWING THRU, STEP THRU, WITH YOUR PARTNER TRADE, PASS THRU, MOVE ON TO THE NEXT, ETC...

'U' TURN BACK

Each dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise.

(SC)

PASS THRU, U TURN BACK, STAR THRU, HOLD ON, CALIFORNIA TWIRL, RIGHT & LEFT THRU, DO HALF SQUARE THRU, MOVE ON TO THE NEXT.

SQUARE THRU FOUR, DO A U TURN BACK, PASS THRU DO A U TURN BACK, STAR THRU, PASS THRU, MOVE ON TO THE NEXT.

RIGHT & LEFT THRU, VEER LEFT, GIRLS DO A U-TURN BACK (ocean wave), SWING THRU, BOYS DO A U TURN BACK, VEER RIGHT, MOVE ON TO THE NEXT.

DOSADO TO A WAVE, GIRLS TRADE, SWING THRU, GIRLS TURN BACK, BEND THE LINE, STAR THRU, PASS THRU, MOVE ON TO THE NEXT, ETC

(SQUARES)

SQUARE THRU 4, RIGHT & LEFT THRU, ROLLAWAY, PASS THRU, 'U' TURN BACK, STAR THRU, SQUARE THRU 3/4, ALLEMANDE LEFT.

Sing Call Figure:

HEADS SQUARE THRU, DOSADO TO A WAVE, GIRLS TRADE, SWING THRU, BOYS RUN, BEND THE LINE, START THRU, PASS THRU, 'U' TURN BACK, SWING & PROMENADE.

Dive Thru

Starting formation -facing couples (man and lady). The couple whose back is to the center of the square makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California twirl.

(in Squares)

HEADS SQUARE THRU, CIRCLE FOUR HALFWAY, INSIDE ARCH, OUTSIDE DIVE THRU, PASS THRU, CIRCLE FOUR WITH THE OUTSIDE TWO, HALFWAY, INSIDE ARCH, DIVE THRU, PASS THRU, ALLEMANDE LEFT, GO RIGHT & LEFT GRAND

HEADS SQUARE THRU, RIGHT & LEFT THRU, DIVE THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT & A RIGHT & LEFT GRAND

ALLEMANDE LEFT, COME BACK ONE AND PROMENADE DON'T SLOW DOWN. HEADS (SIDES) WHEEL AROUND, MOVE UP TO THE MIDDLE AND BACK, STAR THRU, SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT.. PROMENADE DON'T STOP, DON'T SLOW DOWN, SIDES (HEADS) WHEEL AROUND, PASS THRU, BEND THE LINE, MOVE UP & BACK, STAR THRU, PASS THRU, ALLEMANDE LEFT, GO RIGHT & LEFT GRAND... .

HEADS SQUARE THRU FOUR HANDS, DOSADO THE OUTSIDE TWO MAKE AN OCEAN WAVE, SWING THRU, BOYS TRADE, GIRLS TURN BACK, BEND THE LINE, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT, GO RIGHT & LEFT GRAND..

FOUR LADIES CHAIN, FOUR LADIES CHAIN THREE QUARTERS, HEADS SQUARE THRU FOUR, DOSADO THE OUTSIDE TWO, MAKE AN OCEAN WAVE, SWING THRU, BOYS TRADE, GIRLS TURN BACK, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, PASS THRU, ALLEMANDE LEFT, GO RIGHT & LEFT GRAND..

Singing Call Figure:

HEADS (SIDES) PROMENADE HALFWAY AROUND, DOWN THE MIDDLE AND DO A RIGHT & LEFT THRU, SQUARE THRU FOUR HANDS AROUND, DOSADO TO AN OCEAN WAVE, SWING THRU, BOYS TRADE, SWING THE CORNER GIRL AND PROMENADE.....

Lesson Seven:

Review Lessons 1-6.

Pass The Ocean

Runs: Boys / Girls / Ends / Centers

Extend

At this point in the lessons you might find that it takes a healthy portion of the class time just to review the previous lessons. Always remember that repetition is a major part of the learning process. Don't let yourself get caught up in a race to reach the end. If you are doing your job well, the new dancers won't be in any hurry to finish.

Pass The Ocean

Starting formation -facing couples only. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave. This is the actual definition. The way the movement is generally danced is as follows: As the couples Pass Thru the ladies join left hands and turn one quarter to become the centers of the newly formed wave. The men continue to Pass Thru and join right hands with the same girl they had as a partner before the movement began thus becoming the ends of the wave.

Teaching tip: tell the men to look at their partner before they start. Inform them that they will have the same girl in their hand at the end of the movement.

(SC)

STAR THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, ON TO THE NEXT, CIRCLE FOUR THREE QUARTERS, PASS THE OCEAN, SWING THRU, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, ON TO THE NEXT....

STAR THRU, PASS THE OCEAN, SWING THRU, SWING THRU, BOYS TURN BACK, BEND THE LINE, STAR THRU, MOVE ON TO THE NEXT,

SQUARE THRU FOUR HANDS, PARTNER TRADE, PASS THE OCEAN, SWING THRU, BOYS TRADE, GIRLS TURN BACK, BEND THE LINE, STAR THRU, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT,

(Squares)

HEADS PROMENADE HALFWAY, WALK IN & STAR THRU, PASS THRU, STEP TO A WAVE, GIRLS TRADE, SWING THRU, GIRLS TURN BACK, BEND THE LINE, STAR THRU, ALLEMANDE LEFT.

RUNS

The dancer directed moves forward in their facing direction around the dancer next to them (to end facing the opposite direction) while the person being run around slides sideways (without turning around) to the runners vacated position. The runner ends in the runner's position and vice-versa. We have Ends Run, Centers Run, Boys Run, Girls Run and Cross Runs for each of the same possibilities.

(SC)

DOSADO TO A WAVE, GIRLS TRADE, SWING THRU, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, MOVE ON TO THE NEXT,

STAR THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, MOVE ON TO THE NEXT,

SWING THRU, GIRLS TRADE, BOYS TRADE, SWING THRU, BOYS TRADE, GIRLS TRADE, GIRLS RUN, BEND THE LINE, STAR THRU, MOVE ON TO THE NEXT,

**CIRCLE FOUR HALFWAY, VEER LEFT, BOYS RUN, BOYS TRADE, BEND THE LINE, STAR THRU, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT,
ETC..**

(In Squares)

HEADS SQUARE THRU, DOSADO THE OUTSIDE TWO, LOOK HER IN THE EYE, STAR THRU, PASS THRU, BEND THE LINE, MOVE UP TO THE MIDDLE & BACK, PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT & A RIGHT & LEFT GRAND.

FOUR LADIES CHAIN, HEADS CIRCLE FOUR HALFWAY, SQUARE THRU FOUR, DOSADO THE OUTSIDE TWO, MAKE AN OCEAN WAVE, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT, GO RIGHT & LEFT GRAND.

HEADS RIGHT & LEFT THRU, SQUARE THRU FOUR, DOSADO TO A WAVE, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, INSIDE ARCH, DIVE THRU, PASS THRU, ALLEMANDE LEFT

EXTEND

Starting formation -1/4 tag formation only (e.g. Heads Pass the Ocean). Dancers in the wave release hands and step forward to the couple they are facing and join hands in a right hand wave. If the wave is left handed, dancers extend to a left-hand wave. Note: Centers in the wave remain centers in the new waves and ends in the wave end as ends in the new waves.

(in Squares)

HEADS (SIDES) PASS THE OCEAN, EXTEND, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, DIVE THRU PASS THRU, ALLEMANDE LEFT.

HEADS (SIDES) RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, TWO LADIES CHAIN, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

Singing Call:

HEADS (SIDES) PROMENADE HALF, WALK IN AND PASS THE OCEAN, EXTEND, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, SQUARE THRU THREE QUARTERS, SWING THE CORNER & PROMENADE.

Singing Call:

HEADS (SIDES) RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND, GIRLS TRADE. SWING THRU, BOYS RUN, BEND THE LINE, STAR THRU, SWING & PROMENADE.....

Lesson Eight

Review Lessons 1-7

Flutter Wheel/Reverse

Sweep 1/4

Ferris Wheel

Double Pass Thru

FLUTTER WHEEL (partner change tool)

The right-hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, take the right hand of the opposite dancer. Each continues on around to the original right-hand dancer's starting position, releasing arms in the center and turning as a couple to face the center.

This is one of what I call an "X" movement. Advise the right-hand dancers (the girls) to take their big toe and scratch an X in the floor where they are standing. Then tell them that when they are done with the movement they should be "right flat on their X." Then have the girls make a right-hand star in the center, turn it to the opposite man, reach out with your free hand, grab his right hand and drag him back with you till you are standing on your X. Look at the other couple.

Callers note: This move is most often preceded by a courtesy turn movement i.e. Right & Left Thru.

(SC):

TWO LADIES CHAIN, SAME LADIES LEAD FOR A FLUTTER WHEEL (Equals Right & Left Thru), SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT.

DOSADO TO A WAVE, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, FLUTTER WHEEL, STAR THRU, PASS THRU MOVE ON TO THE NEXT.

CIRCLE FOUR THREE QUARTERS, RIGHT & LEFT THRU, FLUTTER WHEEL, STAR THRU, PASS THRU MOVE ON TO THE NEXT,

REVERSE FLUTTERWHEEL (partner change tool)

Pretty much the same as Flutter Wheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left-hand dancer's) starting position. **DO NOT PRECEDE THE REVERSE FLUTTER WHEEL WITH A COURTESY TURN.**

Callers note: Probably the most common preceding movements (other than Flutter Wheel) would be a "Partner Trade, Bend the Line or in some instances, Boys Run."

(SC)

**FLUTTER WHEEL, REVERSE THE FLUTTER WHEEL, FLUTTER WHEEL
REVERSE THE FLUTTER WHEEL, PASS THRU, MOVE ON TO THE NEXT,**

**SQUARE THRU FOUR HANDS, PARTNER TRADE, REVERSE THE FLUTTER
WHEEL, SQUARE THRU FOUR, MOVE ON TO THE NEXT,**

**STAR THRU, PASS THE OCEAN, GIRLS TRADE, SWING THRU, BOYS
TRADE, BOYS RUN, BEND THE LINE, REVERSE FLUTTER WHEEL, STAR
THRU, PASS THRU MOVE ON TO THE NEXT,**

**CIRCLE FOUR THREE QUARTERS, PASS THRU, PARTNER TRADE,
REVERSE FLUTTER WHEEL, TO A FLUTTER WHEEL, TWO LADIES CHAIN,
STAR THRU, PASS THRU, MOVE ON TO THE NEXT,**

SWEEP A QUARTER (partner change tool)

**Starting formation -facing couples in a circling movement (right or left).
Dancers continue the circling movement one quarter (90°) in the direction
of their body flow.**

**This is a movement that is almost a “talk-thru.” Once they have begun to
move it’s quite easy to say “ Hold On! Now sweep ¼ more the same way.”
If the dancers need a slow walk-thru or a demonstration, by all means do
one. But if they don’t, the time is better spent drilling the movement.**

**CIRCLE FOUR HALFWAY, SWEEP ONE QUARTER MORE, RIGHT & LEFT
THRU, FLUTTER WHEEL, PASS THRU, MOVE ON TO THE NEXT,**

**RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP ONE QUARTER MORE,
SQUARE THRU FOUR HANDS, MOVE ON TO THE NEXT,**

**STAR THRU, REVERSE THE FLUTTER WHEEL, SWEEP ONE-QUARTER
MORE, SQUARE THRU FOUR HANDS, MOVE ON TO THE NEXT....**

FERRIS WHEEL (In Squares)

Starting formation -two parallel two-faced lines. The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping, as a couple, they wheel around turning towards the couple beside them. They end facing the other couple and the wall that was behind them. They will end as the lead couples in a double pass thru formation.

(in Squares)

HEADS SQUARE THRU, CIRCLE FOUR HALFWAY, VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE LEFT.

HEADS STAR THRU, PASS THRU, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTERS SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS FLUTTER WHEEL, SWEEP ONE QUARTER MORE, PASS THRU, STAR THRU, PASS THRU, BEND THE LINE, STAR THRU, CIRCLE FOUR HALFWAY, VEER LEFT, FERRIS WHEEL, CENTERS, VEER LEFT, VEER RIGHT, ALLEMANDE LEFT.

HEADS SQUARE THRU, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU, STAR THRU, PASS THRU, BEND THE LINE, STAR THRU, ALLEMANDE LEFT.

Singing Call:

HEADS (SIDES) PROMENADE HALFWAY, DOWN THE MIDDLE AND SQUARE THRU FOUR, RIGHT & LEFT THRU THE OUTSIDE TWO, VEER LEFT & FERRIS WHEEL, CENTERS SQUARE THRU THREE QUARTERS, SWING THE CORNER & PROMENADE (sing 16 beats of lyrics)

Singing Call:

HEADS SQUARE THRU 4, CIRCLE FOUR HALFWAY, VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU, STAR THRU, SQUARE THRU 3/4, SWING THE CORNER & PROMENADE (sing 16 beats of lyrics)

DOUBLE PASS THRU

Starting formation -double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

(in Squares)

HEADS STAR THRU, NOW, EVERYBODY DO A DOUBLE PASS THRU, GO ALL THE WAY THRU, THE LEADERS WITH YOUR PARTNER TRADE, CIRCLE FOUR HALFWAY, STAR THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

(Be sure to walk this figure before dancing it)

HEADS STAR THRU DOUBLE PASS THRU FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT, MEET THAT TWO (MOVE UP TO THE MIDDLE AND BACK) AND DO A RIGHT & LEFT THRU, FLUTTER WHEEL, STAR THRU, CIRCLE FOUR HALFWAY, VEER LEFT, FERRIS WHEEL, CENTERS SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

Singing Call:

HEAD TWO PROMENADE HALFWAY 'ROUND THERE WITH YOUR MAID, SIDE TWO DO A RIGHT & LEFT THRU, SAME TWO STAR THRU AND DOUBLE PASS THRU, LEAD TWO PARTNER TRADE, STAR THRU AND SQUARE THRU, THREE QUARTERS 'ROUND, SWING THE CORNER AND PROMENADE ... (sing 16 beats of lyrics)....

Singing Call:

HEADS (SIDES) PROMENADE HALFWAY, DOWN THE MIDDLE & DO A RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP ONE QUARTER MORE, PASS THRU, DOSADO MAKE AND OCEAN WAVE, SWING THRU, BOYS TRADE, SWING THE CORNER & PROMENADE. (sing 16 beats of lyrics)

Lesson Nine

Review. We still like the idea of beginning with the Sicilian Circle. Especially for the review.

Circulates
Trade By
Circle To A Line

CIRCULATES (partner change tool)

Starting formation -waves, columns, lines and two-faced lines.

GENERAL RULE: Directed dancers move forward along the circulate path to the next position. Ends remain Ends, Centers Remain Centers. Dancers move forward to the next like position, not to the next person.

Possible uses:

BOYS CIRCULATE, GIRLS CIRCULATE, ALL EIGHT CIRCULATE, ENDS CIRCULATE, CENTERS CIRCULATE, COUPLES CIRCULATE, BOX CIRCULATE, SINGLE FILE CIRCULATE, COLUMN, SPLIT CIRCULATE

(SC)

PASS THRU, MOVE ON TO THE NEXT, DOSADO TO A WAVE, BOYS CIRCULATE (notice you have to move past another boy to get to the next position. Therefore we are not circulating to the next person but to the position that was vacated by that person).

GIRLS CIRCULATE (the boys are the ends and are circulating to the next end position, the girls are the centers and are circulating to the next center position. be sure to pass one person to get to the position).

BOYS CIRCULATE, GIRLS CIRCULATE, ENDS CIRCULATE, CENTERS CIRCULATE, ALL CIRCULATE (be sure to pass one person to get to the position).

SWING THRU, (now the girls are the ends and the boys are the centers).
GIRLS CIRCULATE, BOYS CIRCULATE, ENDS CIRCULATE, CENTERS, ALL CIRCULATE, BOYS RUN, COUPLES CIRCULATE.

Callers Note: Point out once again that in order to get to the next position that was vacated by the couple in front they need to pass one couple along the way.

COUPLES TRADE, COUPLES CIRCULATE, GIRLS TRADE, BEND THE LINE, PASS THE OCEAN, ENDS CIRCULATE, CENTERS CIRCULATE, ALL EIGHT CIRCULATE, ETC., ETC., ETC.,...

Add Single file circulates after establishing columns. Box circulates and Split circulates are included later.

(in Squares)

HEADS PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, COUPLES CIRCULATE, CHAIN DOWN THE LINE, SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT.

HEADS SQUARE THRU, DOSADO TO A WAVE, BOYS CIRCULATE, GIRLS CIRCULATE, ALL EIGHT CIRCULATE, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE LEFT.

Singing Call: ALL FOUR COUPLES PROMENADE HALFWAY AROUND, HEADS WALK IN & SQUARE THRU FOUR, GO ALL THE WAY AND THEN A DOSADO, STEP TO A WAVE, BOYS CIRCULATE, GIRLS CIRCULATE, ALL EIGHT CIRCULATE, SWING & PROMENADE....

TRADE BY (in Squares)

Starting formation -trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other pass thru, the couples facing out do a partner trade to face in. Normally done from a standard Trade By formation "Centers Pass Thru, outsides partner trade."

(in Squares)

HEADS SQUARE THRU, RIGHT & LEFT THRU, PASS THRU, TRADE BY, RIGHT & LEFT THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT. (This is the updated version of the Basic Traffic Pattern "Chicken Plucker")

We would suggest that you drill this movement this way:

HEADS SQUARE THRU FOUR HANDS, RIGHT & LEFT THRU, PASS THRU, TRADE BY, PASS THRU, TRADE BY, PASS THRU, TRADE BY, PASS THRU, TRADE BY, ETC. ETC. ETC.

Callers Note: Even if you don't resolve to the corner at the end of the drilling this will make for good practice.

CIRCLE TO A LINE: (in Squares)

Starting formation -facing couples.

You have all the movements at your disposal to teach this movement in a very easy way. Have the heads lead to the right and face that couple. Circle four halfway, the man on the outside release the inside woman's hand (everyone else hold on). Now, the outside couple does a veer left while the inside couple does a California twirl and a slight veer right to end in facing lines of four.

A good way to deliver this might be: "HEADS LEAD RIGHT & CIRCLE UP FOUR (four beats of music), HEAD GENT BREAK TO A LINE OF FOUR (four beats of music).

From squares:

HEADS LEAD RIGHT CIRCLE TO A LINE, PASS THRU, BEND THE LINE, STAR THRU, PASS THRU, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS LEAD RIGHT CIRCLE TO A LINE, STAR THRU, SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS LEAD RIGHT CIRCLE TO A LINE, PASS THRU, COUPLES TRADE, STAR THRU, PASS THRU, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS LEAD RIGHT CIRCLE TO A LINE, RIGHT & LEFT THRU, PASS THRU, BEND THE LINE, STAR THRU, RIGHT & LEFT THRU, VEER LEFT, VEER RIGHT, ALLEMANDE LEFT AND RIGHT & LEFT GRAND.

Lesson Ten

Review.

WHEEL & DEAL
ZOOM
TOUCH 1/4
BOX CIRCULATE

WHEEL & DEAL (in Squares)

Starting formation: lines of four facing in the same direction (Typically facing OUT) or a two-faced line.

Out Facing Lines:

We have had great success teaching this movement the following way: After having the couples practice a Couples Trade from out-facing lines, have them do a half-couples trade and then bend as a couple to face the wall that was behind them before starting. This eliminates the need for the dancers to try to distinguish the right hand couple from the left hand couple. As they do the half couples trade, the appropriate dancers right shoulders will naturally be adjacent and as they bend to face the wall that was originally behind them, the right hand couple would automatically be in front.

This method works as well as for Two Faced Lines.

(in Squares)

Pre-Drill: HEADS LEAD RIGHT, VEER LEFT, BEND THE LINE, PASS THRU, (out-facing Lines), COUPLES TRADE, PASS THRU, COUPLES TRADE, PASS THRU, COUPLES TRADE, STAR THRU, SQUARE THRU, THREE QUARTERS, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS SQUARE THRU, DOSADO, SWING THRU, BOYS RUN, BEND THE LINE, MOVE UP TO THE MIDDLE & BACK, PASS THRU, WHEEL & DEAL, CENTERS PASS THRU, ALLEMANDE LEFT GO RIGHT & LEFT GRAND.

HEADS LEAD RIGHT CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, CENTERS PASS THRU, CIRCLE FOUR HALFWAY, VEER LEFT, BEND THE LINE, STAR THRU, SQUARE THRU THREE QUARTERS, ALLEMADE LEFT AND A RIGHT & LEFT GRAND.

WHEEL AND DEAL (from a two-faced line)

(Callerlab Definition) Each couple steps straight ahead one step. Each couple then wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

“Couldn’t say it better myself”. This one is easily taught in the Sicilian Circle.

(SC):

RIGHT & LEFT THRU, VEER LEFT, WHEEL & DEAL, PASS THRU, MOVE ON TO THE NEXT,

DOSADO TO A WAVE, SWING THRU, BOYS RUN, WHEEL & DEAL, PASS THRU, MOVE ON TO THE NEXT,

STAR THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN, WHEEL & DEAL, SWEEP ONE QUARTER, RIGHT & LEFT THRU, STAR THRU, PASS THRU, MOVE ON TO THE NEXT,

ZOOM

Most often done from a double pass thru setup. The lead dancers turning away from each other roll to the position behind them as the trailing dancers step forward to assume the vacated spots. All retain their original facing direction.

(in Squares)

HEADS STAR THRU, ZOOM, ZOOM, CENTERS TOUCH ONE QUARTER, BOX CIRCULATE, BOX CIRCULATE, ALLEMANDE LEFT.

HEADS PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, COUPLES CIRCULATE, FERRIS WHEEL, ZOOM, CENTERS PASS THRU, ALLEMANDE LEFT.

(In the Sicilian Circle)

STAR THRU (this creates an inside and an outside circle of dancers), **INSIDE ARCH, OUTSIDES DIVE THRU** (those that made the arch step forward and California Twirl to stand behind those that dove through), **ZOOM**. Call zoom as many times as you like. Then have the leaders **CALIFORNIA TWIRL, STAR THRU, MOVE ON TO THE NEXT.**

TOUCH ONE QUARTER

Starting formation -facing dancers. Dancers touch and without stopping turn one quarter (90°) by the right.

(in Squares)

HEADS TOUCH ONE QUARTER, THAT BOY RUN RIGHT, DOSADO TO A WAVE, SWING THRU, BOYS TRADE, BOYS, RUN, BEND THE LINE, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS SQUARE THRU, TOUCH ONE QUARTER (check a Wave) CENTERS TRADE, SWING THRU, GIRLS TURN BACK, STAR THRU, ALLEMANDE LEFT.

BOX CIRCULATE (partner change tool)

In the Sicilian Circles you can easily combine the touch one quarter and the box circulate into one logical teaching combination. The Touch One Quarter automatically sets up the Box Formation. The Circulating within the box is just a matter of taking the footprints of the person ahead of you within the box.

(SC)

TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, STAR THRU, PASS THRU, MOVE ON TO THE NEXT,

CIRCLE FOUR THREE QUARTERS, TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, REVERSE THE FLUTTER WHEEL, SQUARE THRU THREE QUARTERS, MOVE ON TO THE NEXT,

Singing call figure for Squares:

HEADS (SIDES) PROMENADE HALFWAY, INTO THE MIDDLE AND CIRCLE FOUR HALFWAY, STAR THRU, PASS THRU, CIRCLE FOUR HALFWAY, VEER LEFT, FERRIS WHEEL, TOUCH ONE QUARTER, BOX CIRCULATE TWO PLACES, SWING THE CORNER AND PROMENADE.

LESSON ELEVEN

Review

Split Circulate

Single File (Column) Circulate

SPLIT CIRCULATE (partner change tool)

The only difference between Box Circulate and Split Circulate is the number of boxes. In Split Circulate you are required to have two adjacent boxes. If you drew a line between two parallel Ocean Waves you would be splitting the Waves into two individual adjacent boxes.

Likewise, if you drew a line through the center of a Column (at a right angle to the column), you would be “splitting” the column into two boxes.

Split Circulate is doing box circulates staying within those split boxes.

(in Squares)

HEADS TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, PASS THRU, TOUCH ONE QUARTER (split into two boxes) SPLIT CIRCULATE, BOYS RUN, PASS THRU, ALLEMANDE LEFT.

HEADS LEAD RIGHT, VEER LEFT, BEND THE LINE, TOUCH ONE QUARTER, SPLIT CIRCULATE, TWICE, BOYS RUN, ALLEMANDE LEFT.

SINGLE FILE (COLUMN) CIRCULATE (partner change tool)

As in any Circulate, the simple explanation is; Move forward to the next dancer’s position. This Circulate is in Single File Columns easily set up from any facing four dancer lines.

(in Squares)

HEADS LEAD RIGHT AND CIRCLE TO A LINE, TOUCH ONE QUARTER (we now have columns), COLUMN (or Single File) CIRCULATE, BOYS RUN (Zero Box), STAR THRU, SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT.

Lesson Twelve

All Around Left Hand Lady

See Saw

Allemande Thar Family/ Shoot The Star, Slip The Clutch

Review: By now each class should be more like a dance. The review will take more time than the teaching. Teaching should be done during the center portion of the class time. This way the easier material (what they have already been taught) will be early in the session. The harder material (the new stuff) will be at the middle of the class session. And you can finish with just good dancing. A perfect program for dance or class.

Walk Around Left-Hand Lady/See Saw

Allemande Thar Family, Shoot The Star / Slip The Clutch

From Squares (or can be taught and used in the Large Circle):

ALL AROUND THE LEFT HAND LADY

Starting formation: Circle.

All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

SEE SAW

Starting formation: Circle.

When combined with all around the left-hand lady, each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. The two moves combined will have the dancers walking in a figure eight pattern.

Walk Around The Left Hand Lady (Corner):

WALK OUT AROUND THE LEFT-HAND LADY, TURN YOUR PARTNER BY THE LEFT, MEN STAR RIGHT ONE TIME AROUND, PICK UP YOUR PARTNER WITH AN ARM AROUND, STAR PROMENADE THAT GIRL, GIRLS ROLL BACK, JUST ONE MAN, ALLEMANDE LEFT YOUR OLD LEFT HAND, PARTNER RIGHT GO RIGHT & LEFT GRAND.

See Saw:

WALK OUT AROUND THE LEFT-HAND LADY, SEE SAW YOUR PRETTY LITTLE TAW, MEN STAR RIGHT, GO ONCE AROUND TONIGHT, PASS YOUR PARTNER FIND YOUR CORNER, ALLEMANDE LEFT

ALLEMANDE THAR STAR

An Allemande Thar Star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right-hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward.

SHOOT THE STAR regular, full around

Starting formation: Thar or wrong way thar.

(Callerlab def.)The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

You can tell the folks that Shooting the star is just like an Allemande Left and you already have the gal in your left forearm. If they are having problems you can prompt it like this: "Shoot that star like a Left Allemande, Go forward...., or whatever.

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR GO FORWARD TWO AND THE MEN YOU STAR, -----, SHOOT THAT STAR A FULL TURN GIVE A RIGHT TO YOUR PARTNER AND PULL HER BY, ALLEMANDE LEFT YOUR OLD LEFT HAND, PARTNER RIGHT FOR A RIGHT & LEFT GRAND.

SLIP THE CLUTCH

Starting formation thar or wrong way thar:

Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR, GO FORWARD TWO AND THE FOUR MEN STAR, SLIP THE CLUTCH, PASS ONE GIRL, ALLEMANDE LEFT.

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR GO FORWARD TWO AND THE FOUR MEN STAR, SHOOT THAT STAR GO FORWARD TWO MAKE AN ALLEMANDE THAR, THE MEN BACK IN AND STAR AGAIN, SHOOT THAT STAR AND THERE'S YOUR MAID TAKE HER BY THE HAND AND PROMENADE.

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR, GO FORWARD TWO AND THE MEN YOU STAR. MEN BACK INTO AND ALLEMANDE THAR, SHOOT THAT STAR GO FORWARD TWO, IT'S A RIGHT AND LEFT TO AN ALLEMANDE THAR, MEN BACK IN BUT NOT TOO FAR. SLIP THE CLUTCH, PASS THREE GIRLS, TO THE CORNER, ALLEMANDE LEFT & A RIGHT & LEFT GRAND.

Lesson Thirteen

Review

Box The Gnat
Dopaso

From Squares:

BOX THE GNAT

(Callerlab def.) Starting formation facing dancers (man and lady):

Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U turn back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U turn back. Dancers end facing each other, each in the other's starting position.

HEADS BOX THE GNAT, PASS THRU, SEPARATE AROUND ONE INTO THE MIDDLE, BOX THE GNAT, PULL BY, ALLEMANDE LEFT & A RIGHT & LEFT GRAND

HEADS BOX THE GNAT, PULL BY, SEPARATE AROUND ONE TO A LINE, RIGHT & LEFT THRU, STAR THRU, ALLEMANDE LEFT, & RIGHT & LEFT GRAND.

Singing Call:

HEADS SQUARE THRU FOUR HANDS, SPLIT THE OUTSIDE TWO AROUND ONE TO A LINE OF FOUR, MOVE UP AND BACK, BOX THE GNAT, HOLD ON FOR A RIGHT & LEFT THRU, SQUARE THRU THREE QUARTERS, SWING THE CORNER & PROMENADE

DOPASO

Starting formation circle:

(Callerlab def.) Each dancer faces partner and does a left arm turn half (180°) to face in the opposite direction. Releasing arm holds and moving forward, each dancer goes to the corner for a right arm turn half (180°). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

Or, in simpler terms- Turn the partner by the left, the corner by the right and the partner by the left for a courtesy turn.

FOUR LADIES CHAIN, GIRLS STAR RIGHT BACK HOME FOR A DOPASO, THAT'S PARTNER BY THE LEFT, CORNER BY THE RIGHT, PARTNER BY THE LEFT FOR AN ALLEMANDE THAR THE MEN BACK INTO A RIGHT HAND STAR, SLIP THE CLUTCH FOR AN ALLEMANDE LEFT.

ALL FOUR LADIES CHAIN, TURN THE GIRLS AND CHAIN 'EM RIGHT BACK HOME. PUT THE LADIES CENTER BACK TO BACK GENTS PROMENADE. GET BACK HOME A DOPASO. THAT'S PARTNER BY THE LEFT, CORNER BY THE RIGHT, PARTNER LEFT FOR AN ALLEMANDE THAR, MEN BACK UP A RIGHT HAND STAR. SLIP THE CLUTCH, ALLEMANDE LEFT.

WALK OUT AROUND THE CORNER, COME BACK HOME FOR A DOPASO, TURN THE PARTNER BY THE LEFT, CORNER BY THE RIGHT, BACK TO THE PARTNER ALLEMANDE THAR, MEN BACK IN A RIGHT HAND STAR, SLIP THE CLUTCH, LEFT ALLEMANDE.

This is a good time to remind ourselves, that our job is not only teaching dancers the moves but to make them lifetime participants in very social, recreational activity.

Remember: "If it ain't fun, it ain't square dancing!"

Lesson Fourteen

**Review
Cloverleaf
Centers In
Cast Off $\frac{3}{4}$
Slide Thru**

CLOVERLEAF (partner change tool)

(Callerlab Def.) Starting formation: completed double pass thru, or a single couple (s) on the outside of the square, facing out.

The lead dancers separate and move away from each other in a three quarter (270 degree) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front and ends directly behind that same dancer. A single couple facing out does the lead dancers' part as described, but they won't necessarily step into the center of the square at the end of the call.

I like to start by teaching this call from a static square.

HEADS (SIDES) PASS THRU, CLOVERLEAF (separate, turn away from your partner and stand behind the sides), ZOOM, NEW CENTERS SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS PASS THRU, CLOVERLEAF, NEW CENTERS STAR THRU, PASS THRU, CLOVERLEAF, NEW CENTERS PASS THRU, ALLEMANDE LEFT.

By starting with the single couples doing the Cloverleaf, they are better able to recognize the direction and amount of turn necessary to do it from the completed double pass thru.

HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, CLOVERLEAF, CENTERS PASS THRU, ALLEMANDE LEFT.

HEADS TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, DOUBLE PASS THRU, CLOVERLEAF, CENTERS TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, PASS THRU & CLOVERLEAF, CENTERS SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

CENTERS IN

Starting formation:

(Callerlab def.) Whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). The outside dancers step apart as the center dancers step forward and between them to form a line.

HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, PUT CENTERS IN, SAME CENTERS TRADE, ENDS TRADE, STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, CENTERS SQUARE THRU THREE-QUARTERS, ALLEMANDE LEFT.

CAST OFF THREE QUARTERS

Starting formation: any wave or line.

(Callerlab def.) Each half of the wave or line works as a unit and moves forward around a pivot point three quarters (270 degrees). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point. If the dancers are facing the same direction the handholds will be the same as couples. If they are facing opposite directions, the handholds will be up as in waves.

From Squares:

HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, CENTERS IN CAST OFF THREE QUARTERS, STAR THRU, CENTERS SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS BOX THE GNAT, PULL BY, CLOVERLEAF, DOUBLE PASS THRU, CENTERS IN, CAST OFF THREE QUARTERS, STAR THRU, ALLEMANDE LEFT.

HEADS PASS THE OCEAN, EXTEND, CAST OFF THREE QUARTERS, CENTERS TRADE, SWING THRU, BOYS RUN, RIGHT & LEFT THRU, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT.

HEADS SQUARE THRU, TOUCH ONE QUARTER, CENTERS TRADE, CAST OFF THREE QUARTERS, CENTERS TRADE, BOYS RUN, REVERSE FLUTTER WHEEL, STAR THRU, ALLEMANDE LEFT.

Contra Lines (CL)

Another useful tool for the initial walk through of many of the movements is, Contra Lines. Having an equal number of couples in facing-lines can set these up. They can either be East-West across the floor or, North-South up and down the floor.

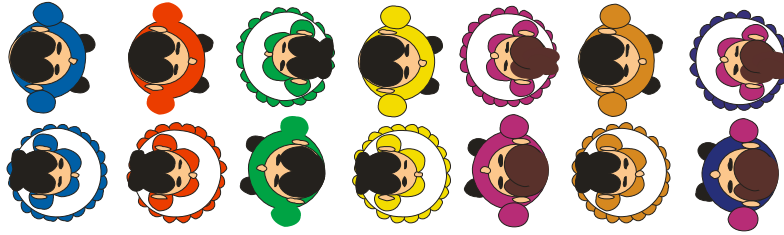
The advantage of setting up these kinds of lines is to have the same benefits as the Sicilian Circle with the added advantage of being squared with the walls. As you progress into moves that require fractional turns (one quarter, half and three quarter), the use of walls for orientation can be very welcome.

You can set up the lines in a variety of ways. Probably the easiest is just to have couples make two facing lines. One line with their backs to the caller, the other facing the caller. Try to get an equal number of couples in each line.

LINES GO FORWARD AND BACK. TWO LADIES CHAIN, STAR THRU. At this point they should all be in two couple sets. If you have an odd number of couples, have the odd couple face in at one end (right or left) of the resulting grid of dancers. Each couple will have their original partner alongside them. The only possible exception being would be one odd couple. The odd couple will need to be facing towards the other dancers as a normal couple (lady on the right). From this point on, you can use "TRADE BY" to move the dancers and have the one couple that may be facing out, trade to face back in. Each time you PASS THRU, TRADE BY, you will have a new odd couple. The odd couple stands idle till the next TRADE BY.

This is basically the same as the Sicilian Circle as far as the use of movements. But, eliminates possible confusion as to the facing direction at the end of certain movements. Any material that you use in the SC will work in the CL (contra lines).

To get them used to this line set-up you will need to start slowly by calling a PASS THRU, TRADE BY, make sure the Out-Facers (and no one else) trades to face back in. You are now ready to proceed with dancing the folks up and down the lines. I suggest that each time you PASS THRU, TRADE BY to another couple, you keep original partners together. If they progress each time with the same partner, they will have the feeling that they are doing it right.



In Contra Lines: Each of the following combinations can be repeated as many times followed by the TRADE BY as you like before proceeding to the next combination.

DOSADO TO A WAVE, GIRLS TRADE, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, PASS THRU, TRADE BY

TOUCH ONE QUARTER, BOX CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL, SQUARE THRU FOUR, TRADE BY

TOUCH ONE QUARTER, BOX CIRCULATE, CAST OFF THREE QUARTERS, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, TRADE BY

STAR THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, SQUARE THRU THREE QUARTERS, TRADE BY

To break into squares from this set-up you only need to have them CIRCLE UP FOUR, PICK UP FOUR AND CIRCLE UP EIGHT. “Pick a spot and call it home.” Naturally if you have an uneven number of couples it won’t result in an even number of squares. You may have to adjust by moving couples in and out of the squares.

DON'T FORGET TO TAKE A BREAK

Return to CL (contra lines) for a walk through. Have everyone face towards you as you explain the movement SLIDE THRU.

SLIDE THRU (90° tool)

Starting formation: facing dancers.

(Callerlab def.) As dancers pass thru man turns right one quarter (90 degrees) while lady turns left one quarter (90 degrees). Dancers end side by side with inside hands joined. Men always turn right and ladies always turn left. No exceptions.

You might let them know that whoever they are facing before the Slide Thru, becomes their partner after the Slide Thru. It's always best to join hands. Demonstrate the movement several times pointing out the facing direction each time in respect to the walls. I have no problem telling them that they can raise the same hand that they would normally use in a Star Thru and turning towards it. They just don't get to touch.

From (Contra Lines):

SLIDE THRU, SLIDE THRU, SLIDE THRU, SLIDE THRU, PASS THRU,
TRADE BY

STAR THRU, SLIDE THRU, RIGHT & LEFT THRU, PASS THRU,
TRADE BY

STAR THRU, SLIDE THRU, SQUARE THRU THREE QUARTERS,
TRADE BY.

All previous material that used STAR THRU can be used with a SLIDE THRU in place of the STAR THRU.

It's important to note that anytime a STAR THRU is used, a SLIDE THRU can be substituted. However, STAR THRU is not always acceptable as a substitute for SLIDE THRU because thought must be given to flow and hand usage.

Singing Call Figure: (Slide Thru)

HEADS PROMENADE HALFWAY, WALK IN AND PASS THE OCEAN,
EXTEND, SWING THRU, BOYS TRADE, BOYS RUN BEND THE LINE, MOVE
UP & BACK, SLIDE THRU THREE TIMES, SWING & PROMENADE.....

Lesson Fifteen

Full review Spin The Top

SPIN THE TOP

Starting formation: Ocean Wave.

(Callerlab def.) Each end and the adjacent center dancer turn one half (180°). The new center dancers turn three quarters (270°) while each outside dancer moves forward in a quarter circle to meet the same center dancer with whom he started. Ends in an ocean wave which is at right angles to the original starting wave.

This is one of the moves that I specifically prefer teaching in the Contra Lines (CL Pg. 55). This advantage of being able to square off with the walls always helps with fractional movements.

I also recommend extra drill work on the combination SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU. Simply because they will see that combination using Spin The Top more than any other.

(Contra Lines)

DOSADO TO A WAVE, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, PASS THE OCEAN, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, STAR THRU, PASS THRU, TRADE BY.

DOSADO TO A WAVE, SWING THRU, SPIN THE TOP, SLIDE THRU (equals zero) PASS THRU, TRADE BY.

In Squares:

HEADS SQUARE THRU, DOSADO TO WAVE, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, SLIDE THRU (THREE TIMES), ALLEMANDE LEFT.

HEADS PASS THE OCEAN, EXTEND, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT.

Singing Call:

HEADS SQUARE THRU, DOSADO TO WAVE, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP ONE QUARTER, SWING THE CORNER & PROMENADE.

Lesson Sixteen

Review

Folds (Cross Folds)

Walk & Dodge

Tag The Line (Half Tag)

Spin The Top

**BOYS FOLD, GIRLS FOLD, ENDS FOLD, CENTERS FOLD
and CROSS FOLDS FOR EACH. (partner change tool)**

Starting formation: Any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

(Callerlab def.) Directed dancers step forward and move in a small semi-circle to end facing toward adjacent dancer or position. The adjacent dancer may be facing in any direction and does not move.

Sometimes the definitions are good for the caller's information but sometimes it's more information than the dancers need.

In a nutshell you should be able to tell the dancers that they'll either be "folding behind someone, or in front of someone." The cross fold means that they'll be crossing to the front or back of the furthest someone in their formation. These moves should require little teaching. If the dancers are listening, they will respond to "Boys Fold in front of that girl. Look her in the eye." or anything appropriate.

In SC:

DOSADO TO A WAVE, GIRLS TRADE, BOYS CROSS FOLD IN FRONT OF THAT GIRL, STAR THRU, SLIDE THRU, PASS THRU, ON TO NEXT,

PASS THRU, GIRLS FOLD IN FRONT OF THAT BOY, STAR THRU, GIRLS TRADE, WHEEL & DEAL, SLIDE THRU, PASS THRU, ON TO NEXT,

DOSADO TO WAVE, GIRLS TRADE, GIRLS RUN, BEND THE LINE, PASS THRU, BOYS FOLD, TOUCH ONE QUARTER, BOYS JOIN HANDS & TRADE, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, PASS THRU, ON TO NEXT.

From Squares:

HEADS SQUARE THRU, DOSADO TO A WAVE, GIRLS TRADE, BOYS CROSS FOLD, STAR THRU, LINES MOVE UP & BACK, SLIDE THRU, ALLEMANDE LEFT.

**HEADS PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN,
COUPLES CIRCULATE, GIRLS TRADE, BOYS FOLD, PASS THRU, RIGHT &
LEFT GRAND.**

**HEADS LEAD RIGHT & CIRCLE TO A LINE, PASS THRU, BEND THE LINE,
PASS THE OCEAN, BOYS FOLD GIRLS TURN BACK, RIGHT & LEFT
GRAND.**

**HEADS SQUARE THRU, SPLIT THE OUTSIDE AROUND ONE TO LINE,
PASS THRU, BEND THE LINE, PASS THRU, THE ENDS FOLD,
ALLEMANDE LEFT.**

Singing call:

**HEADS PROMENADE HALF, DOWN THE MIDDLE & PASS THE OCEAN,
EXTEND, SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU,
PASS THE OCEAN, BOYS CROSS FOLD, SWING & PROMENADE.**

WALK & DODGE:

Starting Formation: box circulate or facing couples.

**(Callerlab def.) From box circulate formation, each dancer facing into the
box , walks forward to take the place of the dancer who was directly in front
of him. Each out facing dancer steps sideways (dodges) into the place
vacated by the walker (in facing dancer that was formerly beside him).
Dancers end side by side both facing out. If a walk & dodge is called form
facing couples, the caller must designate who is to walk and who is to
dodge. The ending is box circulate formation.**

Stress the rule that NO ONE TURNS AROUND IN A WALK & DODGE.

In (SC)

**TOUCH ONE QUARTER, WALK & DODGE, PARTNER TRADE, REVERSE
FLUTTER WHEEL, SLIDE THRU, PASS THRU, ON TO THE NEXT**

**TOUCH ONE QUARTER, BOX CIRCULATE, WALK & DODGE, U TURN
BACK,
SLIDE THRU, PASS THRU, ON TO NEXT**

**DOSADO (look right at them) BOYS WALK GIRLS DODGE, BOYS RUN,
REVERSE THE FLUTTER, SLIDE THRU TWICE, PASS THRU, ON TO THE
NEXT**

DOSADO (look right at them) BOYS WALK GIRLS DODGE, GIRLS WALK BOYS DODGE, U TURN BACK, BOYS WALK GIRLS DODGE, BOX CIRCULATE, GIRLS TURN PACK, PASS THRU, ON TO NEXT,

RIGHT & LEFT THRU, GIRLS WALK BOYS DODGE, GIRLS RUN (left) FLUTTER WHEEL, ON TO THE NEXT etc.

From squares

HEADS SQUARE THRU, TOUCH ONE QUARTER, WALK & DODGE, U TURN BACK, BOX THE GNAT, RIGHT & LEFT THRU, 2 LADIES CHAIN, SLIDE THRU, ALLEMANDE LEFT.

HEADS SQUARE THRU, TOUCH ONE QUARTER, BOX CIRCULATE, WALK & DODGE, U TURN BACK, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS SQUARE THRU, DOSADO TO WAVE, WALK & DODGE, BEND THE LINE, STAR THRU, ZOOM, CENTERS SQUARE THRU THREE QUARTERS, PASS THRU, ALLEMANDE LEFT.

Singing call:

HEADS SQUARE THRU, TOUCH ONE QUARTER, WALK & DODGE, PARTNER TRADE, REVERSE FLUTTER WHEEL, SLIDE THRU, SWING & PROMENADE.

TAG THE LINE

Starting formation: Any line with an even number of dancers.

FULL TAG:

(Callerlab def.) Each dancer individually turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has passed all of the dancers from the other half of the line. The call may be followed by any one of the directions, IN, OUT, RIGHT or LEFT. When this happens, the dancers turn in place one quarter (90 degrees) in the indicated direction.

“After the dancers have turned to face down their line for the TAG, you might suggest that it takes four steps forward to complete the tag. This will help later when the dancers are learning half and three quarter tags.”

From a square:

HEADS LEAD RIGHT & CIRCLE TO A LINE, PASS THRU, TAG THE LINE, IN, PASS THRU, TAG THE LINE IN, SLIDE THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS SQUARE THRU, SPLIT THE SIDES AROUND ON TO A LINE, PASS THRU, TAG THE LINE ,IN, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

HEADS SQUARE THRU, SWING THRU, TAG THE LINE, RIGHT, BOYS CROSS RUN, BEND THE LINE, SLIDE THRU, ALLEMANDE LEFT.

HEADS SQUARE THRU, SWING THRU, TAG THE LINE, RIGHT, BOYS CROSS RUN, GIRLS TRADE, WHEEL & DEAL, ALLEMANDE LEFT.

HEADS SQUARE THRU, SWING THRU, TAG THE LINE, LEFT, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE LEFT.

HEADS SQUARE THRU, SWING THRU, TAG THE LINE, IN, PASS THRU, TOUCH ONE QUARTER, GIRLS TRADE, ALL 8 CIRCULATE, SWING THRU TWICE, GIRLS RUN, GIRLS FOLD, ALLEMANDE LEFT.

HALF TAG

Like Tag The Line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. The ending is a right-hand box circulate formation.

“If your dancers are used to doing four steps for the TAG, they can be told to take two steps for the HALF TAG.”

From the SC.

CIRCLE FOUR HALFWAY, VEER LEFT, HALF TAG, WALK & DODGE, PARTNER TRADE, BOY WALK GIRL DODGE, BOY RUN, SLIDE THRU, PASS THRU, ON TO THE NEXT,

DOSADO TO A WAVE, GIRLS TRADE, GIRLS RUN, HALF TAG, BOYS RUN, SLIDE THRU, PASS THRU, ON TO THE NEXT,

RIGHT & LEFT THRU, VEER LEFT, COUPLES TRADE, HALF TAG, BOX CIRCULATE, GIRLS TURN BACK, SQUARE THRU FOUR, MOVE ON TO THE NEXT,

STAR THRU, PASS THE OCEAN, GIRLS TRADE, GIRLS RUN, HALF TAG, BOX CIRCULATE TWICE, BOYS RUN, SLIDE THRU, ON TO THE NEXT etc.

From a Square:

HEADS SQUARE THRU, SWING THRU, BOYS RUN, HALF TAG THE LINE, WALK & DODGE, PARTNER TRADE, REVERSE FLUTTER WHEEL, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT & A RIGHT & LEFT GRAND.

HEADS SQUARE THRU, DOSADO TO A WAVE, GIRLS TRADE, GIRLS RUN, HALF TAG, BOYS RUN, SLIDE THRU, ALLEMANDE LEFT & A RIGHT & LEFT GRAND.

Lesson Seventeen

Review

Dixie Style to a Wave

Turn Thru

Hinge

DIXIE STYLE TO AN OCEAN WAVE

Starting formation: facing couples or facing tandems.

(Callerlab def.) From facing couples, the right-hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left hand mini wave and turns one quarter (90 Deg.). New center dancers join right hands and form a left-hand ocean wave.

From the SC:

This movement (like most others) is understood best when it is presented with a good demonstration. That means two couples instead of four. It works well to explain that Dixie Style begins exactly like a Two Ladies Chain. The Ladies are going to join right hands and pull by. As they do this the men slide sideways into their partner's vacated spot (dodge). The man and the on-coming girl join left hands and rather than courtesy turning, they turn just far enough for the men to join right hands in the center (Left Touch One Quarter) of the forming Left Hand wave.

From the SC:

STAR THRU, RIGHT & LEFT THRU, LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS FOLD, PASS THRU, ON TO THE NEXT.

STAR THRU, PASS THRU, PARTNER TRADE, REVERSE THE FLUTTER WHEEL, SEND HER BACK DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS RUN, GIRLS TRADE, STEP THRU ON TO THE NEXT.

TOUCH ONE QUARTER, WALK & DODGE, PARTNER TRADE, REVERSE THE FLUTTER WHEEL, SEND HER BACK DIXIE STYLE TO A WAVE, BOYS CROSS FOLD, PASS THRU ON TO THE NEXT.

STAR THRU, RIGHT & LEFT THRU, LADIES LEAD DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS RUN, WHEEL & DEAL, PASS THRU ON TO THE NEXT.

From Squares:

HEADS SQUARE THRU, SLIDE THRU, RIGHT & LEFT THRU, SEND HER BACK DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS CROSS FOLD, PASS THRU, U TURN BACK, ALLEMANDE.

HEADS RIGHT & LEFT THRU, ROLLAWAY HALF SASHAY, SLIDE THRU, CIRCLE FOUR HALFWAY, VEER LEFT, CHAIN DOWN THE LINE, SEND HER BACK DIXIE STYLE TO A WAVE, BOYS CROSS FOLD, ALLEMANDE.

HEADS TOUCH ONE QUARTER, WALK & DODGE, TOUCH ONE QUARTER WITH THE OUTSIDE TWO, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, LADIES LEAD DIXIE STYLE TO A WAVE, GIRLS CIRCULATE, BOYS TRADE, ALLEMANDE.

Singing call:

HEADS PROMENADE HALF, DOWN THE MIDDLE AND STAR THRU, PASS THRU, STAR THRU THE OUTSIDE TWO, RIGHT & LEFT THRU, SEND HER BACK DIXIE STYLE TO A WAVE, BOYS CROSS FOLD, SWING & PROMENADE.

TURN THRU

Starting formation: facing dancers.

(Callerlab def.) Each dancer steps forward to join right hands with the other dancer. They turn by the right one half (90 deg.), Release arm-holds and step forward, ending back to back with each other.

The simple teach would include the information that at the end of the call you will be facing the wall behind you. Also it's important to let them know that the call is not complete till they release arm-holds and step forward.

From Facing Couples:

Step forward. Join right forearms. "Think about the wall behind you." Turn by the right to face that wall. Step forward while letting go.

This movement equals a "U Turn Back."

From the SC:

RIGHT & LEFT THRU, ROLLAWAY A HALF SASHAY, TURN THRU, MOVE ON TO THE NEXT. (Repeat this figure several times.)

RIGHT & LEFT THRU, ROLLAWAY A HALF SASHAY, TURN THRU, COURTESY TURN, SQUARE THRU THREE QUARTERS ON TO THE NEXT.

DOSADO TO A WAVE, SWING THRU, BOYS TRADE, TURN THRU ON TO THE NEXT.

TURN THRU, U TURN BACK, PASS THRU ON TO THE NEXT.

From Squares:

HEADS LEAD RIGHT CIRCLE TO A LINE, PASS THRU & BEND THE LINE, PASS THE OCEAN, SWING THRU, BOYS TRADE, TURN THRU, ALLEMANDE LEFT.

HEADS LEAD RIGHT, CIRCLE TO A LINE, RIGHT & LEFT THRU, ROLLAWAY A HALF SASHAY, TURN THRU, COURTESY TURN, SLIDE THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT.

Singing Call:

HEADS TURN THRU, SEPARATE AROUND ONE TO A LINE, RIGHT & LEFT THRU, PASS THE OCEAN, SWING THRU, BOYS TRADE, SWING & PROMENADE

Singing Call Opener:

CIRCLE LEFT, (sing sixteen beats), ALLEMANDE LEFT, DOSADO, MEN STAR LEFT, TURN THRU AT HOME, ALLEMANDE LEFT, SWING & PROMENADE.

HINGE FAMILY: (equals half of a trade)

Any two couples or dancers who can trade can also hinge.

- (a) Couples Hinge: Starting formation - Line or Two-Faced Line. Working as a unit, each couple does half of a couples trade to end a two faced line at right angles to the original line.**
- (b) Single Hinge: Starting formation - mini wave. Dancers do half of a trade to end in a mini wave at right angles to the original mini wave.**

From a SC:

DOSADO TO A WAVE, GIRLS TRADE, SINGLE HINGE, WALK & DODGE, U TURN BACK, TRUN THRU, COURTESY TURN, FLUTTER WHEEL, SWEEP ONE QUARTER, SQUARE THRU THREE QUARTERS ON TO THE NEXT.

RIGHT & LEFT THRU, VEER LEFT, COUPLES HINGE, HALF TAG, WALK & DODGE ON TO THE NEXT.

CIRCLE FOUR HALF WAY, VEER LEFT, COUPLES HINGE, BEND THE LINE, PASS THRU ON TO THE NEXT.

SWING THRU, BOYS RUN, COUPLES HINGE, HALF TAG, WALK & DODGE ON TO THE NEXT.

SWING THRU, BOYS RUN, TAG THE LINE LEFT, COUPLES HINGE, BEND THE LINE, PASS THRU ON TO THE NEXT.

From Squares:

HEADS SQUARE THRU, DOSADO TO A WAVE, GIRLS TRADE, SINGLE HINGE, WALK & DODGE, PARTNER TRADE, SLIDE THRU, ALLEMANDE.

HEADS PROMENADE HALFWAY, DOWN THE MIDDLE & PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, HALF TAG, SINGLE HINGE, BOYS TRADE, BOYS RUN, WHEEL & DEAL, STAR THRU, SLIDE THRU, ALLEMANDE.

HEADS RIGHT & LEFT THRU, PASS THE OCEAN, EXTEND, SWING THRU, BOYS RUN, COUPLES HINGE, BEND THE LINE, ALLEMANDE.

Lesson Eighteen

Warm-up and Review
Scoot Back
Eight Chain Thru

SCOOT BACK

Starting formation: Box circulate.

(Callerlab def.) From box circulate, dancers facing in step straight forward to join adjacent forearms, turn half (180 Deg.) and step forward to end in the position vacated by the dancer who was facing out.

Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

Finishes in a box circulate formation.

For a demonstration I always explain to the dancers that they will be swapping footprints with the person next to them (it's a trade). It's just a long way to get there. For the slow walk-thru have the in facing dancers step forward and join right forearms. At this point have the out-facing dancers fold over to face in to fill the vacated spot alongside them. Now have the dancers in the center trade and extend straight ahead to the outside dancers with a right hand. I also explain to the in-facing dancers that whichever hands come together naturally if they step straight ahead, are the hands that they'll need to join for the trade.

Dancers also expect the alternating of hands which doesn't happen in a Scoot Back. They'll be expected to leave a right hand, turn by a right hand, and return to a right hand. Do your best to prepare the dancers for this.

From the SC:

TOUCH ONE QUARTER, SCOOT BACK, SINGLE HINGE, STEP THRU ON TO THE NEXT.

PASS THRU, U TURN BACK, TOUCH ONE QUARTER, SCOOT BACK, GIRLS RUN, TURN THRU, COURTESY TURN, SQUARE THRU THREE QUARTERS ON TO THE NEXT.

PASS THRU, U TURN BACK, TOUCH ONE QUARTER, SCOOT BACK, SCOOT BACK, SINGLE HINGE, GIRLS TRADE, GIRLS RUN, TAG THE LINE, RIGHT, WHEEL & DEAL, PASS THRU ON TO THE NEXT.

TOUCH ONE QUARTER, WALK & DODGE, PARTNER TRADE, BOYS WALK GIRLS DODGE, SCOOT BACK, SCOOT BACK, BOYS RUN, SQUARE THRU FOUR ON TO THE NEXT.

From Squares:

HEADS SQUARE THRU, TOUCH ONE QUARTER, SCOOT BACK, BOYS RUN, SQUARE THRU THREE QUARTERS, ALLEMANDE.

HEADS PASS THE OCEAN, EXTEND, SINGLE HINGE, SCOOT BACK, BOYS RUN, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE.

HEADS PASS THRU, U TURN BACK, SLIDE THRU, TOUCH ONE QUARTER, SCOOT BACK, SINGLE HINGE, GIRLS TRADE, SWING THRU, BOYS RUN, BEND THE LINE, SLIDE THRU, ALLEM.

HEADS SQUARE THRU, DOSADO TO A WAVE, SCOOT BACK, BOYS TRADE, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE.

HEADS TOUCH ONE QUARTER, BOYS RUN, DOSADO TO A WAVE, SCOOT BACK, BOYS TRADE, SCOOT BACK, BOYS CROSS FOLD, ALLEMANDE.

Singing Call:

HEADS PROMENADE HALF, WALK IN AND SQUARE THRU FOUR, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, HALF TAG, SCOOT BACK (Once or Twice as needed), SWING CORNER & PROMENADE.

EIGHT CHAIN THRU (1-8 hands)

Starting formation: Eight Chain Thru.

(Callerlab def.) Facing dancers join right hands and pull by (this completes an eight chain one). The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight chain three, eight chain four, etc.

It is best to start with the Eight Chain Thru. You can tell the dancers that they will end in exactly the same position that they're in at the start. Once again have them use their big toe to scratch an X on the floor where they want to end up. Of course the hard part of this is to keep the lines straight. As the dancers are pulling each other by, they tend to drift into a circle. You will need to impress on them the importance of working "straight" down the line in which they are facing. If they run out of dancers to pull by, then it's time for the courtesy turn to work back down the other line. If they take note of the dancer alongside of them, it's the one that they'll Courtesy Turn at the end of the line.

Once they have mastered the Eight Chain Thru with eight hands, you can start varying the number of hands with no trouble.

From Squares:

HEADS SQUARE THRU, EIGHT CHAIN THRU, TOUCH ONE QUARTER, WALK & DODGE, PARTNER TRADE, BOYS WALK, GIRLS DODGE, BOYS RUN, SQUARE THRU THREE QUARTERS, ALLEMANDE.

FOUR LADIES CHAIN THREE QUARTERS, HEADS STAR THRU, PASS THRU, EIGHT CHAIN THREE, ALLEMANDE.

FOUR LADIES CHAIN, FOUR LADIES CHAIN THREE QUARTERS, HEADS TOUCH ONE QUARTER, BOYS RUN, EIGHT CHAIN FIVE (or One) ALLEMANDE.

HEADS PASS THE OCEAN, EXTEND, SINGLE HINGE, SCOOT BACK, BOYS RUN, SLIDE THRU, EIGHT CHAIN TWO, TOUCH ONE QUARTER, SCOOT BACK, BOYS RUN, SQUARE THRU THREE QUARTERS, ALLEMANDE.

Singing Call Figure:

HEADS PROMENADE HALFWAY, SIDES PROMENADE HALFWAY, HEADS SQUARE THRU FOUR, DO AN EIGHT CHAIN FOUR, (Sing for 2 measures or eight beats), SWING & PROMENADE, SIXTEEN BEAT TAG.

Lesson Nineteen

Warm Up & Review
Recycle
Spin Chain Thru

RECYCLE

Starting formation: Ocean Wave.

The ends of the wave Cross Fold as the centers of the wave fold in behind the ends and follow them around. Then face in to end as facing couples. This is frequently taught as: From Ocean Waves – Centers Turn Back, then wheel & Deal which probably better explains how it is danced at the Mainstream Level.

When I teach this move, I usually start from normal waves. I have the ends (boys) Cross Fold to face the furthest girl in their wave. I tell them to use their big toe to scratch an X in the floor. I explain that this will be their final destination. I then have them un-cross fold to return to their original position in the wave.

At this point I have the girls also scratch an X in the floor. I tell them that if they didn't move at all they'd be in the right position. But that would be far too easy. It will be their job to follow the guy they have in their hand to the same position that they now occupy. Hence the Fold & Follow.

From the SC:

DOSADO TO A WAVE, GIRLS TRADE, RECYCLE, RIGHT & LEFT THRU,
PASS THRU ON TO THE NEXT

DOSADO TO A WAVE, RECYCLE, BOYS WALK GIRLS DODGE, BOYS RUN,
PASS THRU ON TO THE NEXT

DOSADO TO A WAVE, RECYCLE, PASS THRU, PARTNER TRADE,
REVERSE THE FLUTTER WHEEL, PASS THRU ON TO THE NEXT

DOSADO TO A WAVE, RECYCLE, TOUCH ONE QUARTER, BOX
CIRCULATE, BOYS RUN, SQUARE THRU FOUR ON TO THE NEXT

DOSADO TO A WAVE, RECYCLE, SWEEP ONE QUARTER, STAR THRU ON
TO THE NEXT.

RECYCLE (cont.)

From Squares:

**HEADS SQUARE THRU, DOSADO TO A WAVE, RECYCLE, BOYS WALK
GIRLS DODGE, BOYS RUN, ALLEMANDE.**

**HEADS SQUARE THRU, DOSADO TO A WAVE, RECYCLE, TOUCH ONE
QUARTER, SPLIT CIRCULATE, BOYS RUN, SQUARE THRU THREE
QUARTERS, ALLEMANDE.**

**HEADS SQUARE THRU, DOSADO TO A WAVE, GIRLS TRADE, RECYCLE,
VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE.**

**HEADS SQUARE THRU, DOSADO TO A WAVE, RECYCLE, SWEEP ONE
QUARTER, SLIDE THRU, ALLEMANDE.**

**HEADS SQUARE THRU, SWING THRU, BOYS RUN, HALF TAG, SCOOT
BACK, SINGLE HINGE, GIRLS TRADE, RECYCLE, ALLEMANDE.**

Singing Call:

**HEADS PROMENADE HALF, WALK IN & PASS THE OCEAN, EXTEND,
SWING THRU, BOYS RUN RIGHT, BEND THE LINE, RIGHT & LEFT THRU,
PASS THE OCEAN, RECYCLE, SWING THE CORNER & PROMENADE.**

Singing Call:

**HEADS SQUARE THRU, DOSADO TO A WAVE, RECYCLE, SWEEP ONE
QUARTER, RIGHT & LEFT THRU, SQUARE THRU THREE QUARTERS,
SWING CORNER & PROMENADE.**

SPIN CHAIN THRU

Starting formation: parallel waves.

(Callerlab def.) Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) to join the waiting ends and form parallel ocean waves.

**My explanation to the dancers would be: (Right Hand Parallel Waves)
“Those that can Turn Half By The Right. Then, those that can Turn Left Three Quarters. Those that can Turn Half By The Right. Then those that can Turn Left Three Quarters.” I accentuate “Those That Can.”
Sometimes it helps to have them saying along with the movement “Half, Three Quarters, Half, Three Quarters.”**

In Squares:

HEADS SQUARE THRU, DOSADO TO WAVE, SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, BOYS RUN, BEND THE LINE (Partner Lines), STAR THRU, SQUARE THRU THREE QUARTERS, ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS PROMENADE HALF, PASS THE OCEAN, EXTEND, SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, BOYS RUN, BEND THE LINE, TOUCH ONE QUARTER, SINGLE FILE CIRCULATE, BOYS RUN (Zero Box), ALLEMANDE LEFT & RIGHT & LEFT GRAND.

HEADS SQUARE THRU, DOSADO TO WAVE, SPIN CHAIN THRU, SPIN CHAIN THRU, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU, ALLEMANDE LEFT. RIGHT & LEFT GRAND.

Singing Call:

HEADS SQUARE THRU, DOSADO TO WAVE, SPIN CHAIN THRU, GIRLS CIRCULATE TWICE, TURN YOUR PARTNER RIGHT, ALLEMANDE THE CORNER, WALK BY ONE, SWING THE NEXT & PROMENADE.

Lesson Twenty

This last session should be used to make sure that you have exposed your new dancers to the full list.

Have a fun party dance that will help welcome the new dancers into the world of square dancing. Always remember that this time is for the new dancers. Do everything possible to make them feel good about what they have learned.

Form the four couples into squares and begin with the SQUARE ID. Couple Names, Numbers and Home Positions. Follow that with teaching and dancing them through the moves in the Large Circle. CIRCLE LEFT, ALLEMANDE LEFT, DOSADO, RIGHT & LEFT GRAND, WEAVE THE RING, PROMENADE, ROLLAWAY and LADIES CENTER MEN SASHAY. This would also be a good time to add PROMENADE HALF and MOVE UP TO THE MIDDLE AND BACK.

After the dancers are feeling comfortable with the Circle Movements, you can introduce them to the Basic Set-up for lines in the square.

SET-UP

Lead Right
Veer Left
Bend The Line

The “set-up” moves are: HEADS (SIDES) LEAD RIGHT AND VEER LEFT, BEND THE LINE. At this point you have facing couples in lines. PASS THRU, ON TO THE NEXT can be replaced by PASS THRU, BEND THE LINE. The material in the lesson plan for the Sicilian Circle is Two Couple choreography and can be called to the two facing couples in the lines. Nearly all of the figures listed for use in the Sicilian Circle can be used in a square of four couples. Naturally, the figures listed for “in squares” will also work.

Try this:

HEADS LEAD RIGHT, VEER LEFT, BEND THE LINE, DANCE UP & BACK, PASS THRU, BEND THE LINE, MOVE UP & BACK. PASS THRU, BEND THE LINE, MOVE UP & BACK, ALL BACK OUT & MAKE A RING, CIRCLE TO THE LEFT, ALLEMANDE LEFT WITH THE CORNER, PARTNER RIGHT GO RIGHT & LEFT GRAND.

Each BEND THE LINE can take the place of ON TO THE NEXT in the lesson figures. In like manner a COURTESY TURN can be used in place of WHEEL AROUND.

At this point the material used in the squares along with the SET-UP creating two facing couples should make the material for each lesson fairly applicable.

TEACHING AND CALLING TO TWO OR MORE COUPLES

What caller hasn't been in the position of having too few students in order to teach a class?

What do you do when you only have two or three couples show up for the beginner lessons?

Or, maybe you have only one couple that you'd like to get involved. Well, the one couple might be a little trickier. That is, unless you and your partner are willing to dance and call at the same time.

It is not necessary to have a full four couples to teach all but 10 or 12 of the 69 movements that make up the Mainstream program.

With the exception of movements which are designed to move the dancers across the set such as, 8 Chain Thru, All 8 Circulate, Spin Chain Thru and various *Circle figures* which would include some Stars requiring eight dancers, all of our choreography involves only two couples of dancers. There are very few moves that require eight dancers interacting at the same time.

Circle figures

These would be moves that are typically thought of as being by 8 dancers in a form of circle rather than a grid. As in lines, waves, boxes etc. They would be moves that don't relate well to home positions e.g. Heads and Sides or those that can be done at odd angles to the hall.

Naturally we think of EVERYBODYCIRCLE LEFT but what about 4 MEN or LADIES STAR LEFT OR RIGHT, ALLEMANDE THAR FAMILY, DOPASO, WALK AROUND THE CORNER & SEE SAW PARTNER, WEAVE THE RING, ALAMO STYLE, ETC.

For all Circle Figures e.g. ALLEMANDE LEFT, CIRCLE LEFT AND RIGHT,

Can these be done as TWO COUPLES? Many can. Some would be a bit more than awkward, moves such as ALAMO STYLE WAVE RIGHT & LEFT GRAND, RIGHT AND LEFT HAND STARS, ALAMO STYLE, ALLEMANDE THARS, ETC. opposites (clockwise from the man) will act as Corners.

BASICS:TWO COUPLE MOVES

These are moves within the Basic Program that can be taught and danced with two couples.

- | | |
|-----------------------------------|----------------------------------------------------------------|
| 1. Courtesy Turn | 17. Runs (Boys, Girls, Ends, Centers & Crossruns) |
| 2. Two Ladies Chain | 18. Trades (Boys, Girls, Ends, Centers) |
| 3. Right & Left Thru | 19. Wheel & Deal |
| 4. Square Thru 1 Through 5 | 20. Swing Thru / Left Swing Thru |
| 5. Right Hand and Left Hand Stars | 21. Sweep 1/4, |
| 6. U Turn Back | 22. Touch 1/4, |
| 7. Pass Thru | 23. Circulates (Boys, Girls, Ends, Centers All 8, and Couples) |
| 8. Star Thru | 24. Dive Thru |
| 9. Veer Left and Right | 25. Zoom |
| 10. Move On To The Next | 26. Split Two Around One |
| 11. California Twirl | 27. Rollaway & Half Sashay |
| 12. Box The Gnat | 28. Ladies In Men Sashay |
| 13. Ocean Wave | 29. Bend The Line |
| 14. Pass The Ocean | 30. Wheel Around |
| 15. Swing Thru / Left Swing Thru | 31. Flutter Wheel |
| 16. Allemande Thar Family | |

Mainstream In the Sicilian Circle (Two Couple Moves):

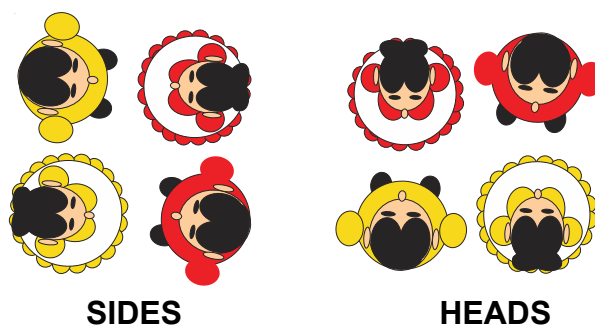
1. Turn Thru
2. Walk & Dodge
3. Slide Thru
4. Folds / Cross-Folds
5. Dixie Style To A Wave
6. Tag The Line (In, Out, Right, Left) Half Tag
7. Scoot Back
8. Single Hinge / Coupes Hinge
9. Recycle
10. Centers In
11. Castoff $\frac{3}{4}$
12. Pass To The Center
13. Spin The Top

CLASS PLAN FOR TWO OR MORE COUPLES

For the purpose of PROMENADING, assign a "home position" for the two couples. They can be either HEADS or SIDES. You can explain couples 1 & 3 (Heads) or 2&4 (Sides). This will allow you to deliver specific commands to either of the two couples.

Suggestion: for 3, 5,7 or more couples, you can use contra lines making everyone either sides or heads. Naturally if you have enough couples to make even squares, you might not want to do this. But, this method solves the inactive 2 or three couples that might otherwise be idle.

TWO COUPLE HOME POSITIONS CAN BE HEADS OR SIDES



TWO COUPLE LESSON PLAN

Assuming that an adequate walk through of each is given to the new dancers before calling.

1. "BOW TO THE PARTNER, BOW TO THE CORNER (opposite)."
- 2 " BALANCE FORWARD & BACK: "MOVE UP TO THE MIDDLE & BACK."
3. DOSADO: "BOW TO THE PARTNER, BOW TO THE CORNER. TAKE THE PARTNER BY THE HAND & MOVE UP TO THE MIDDLE AND BACK. DOSADO, FULL AROUND AND BACK TO FACE."
4. CIRCLE LEFT & RIGHT (HALF& FULL):
BOW TO THE PARTNER, BOW TO THE CORNER.

**HEADS (SIDES) GO FORWARD & BACK.
TAKE THE PARTNER BY THE HAND & MOVE UP TO THE MIDDLE AND
BACK.**

**DOSADO, FULL AROUND AND BACK TO FACE."
JOIN HANDS & CIRCLE LEFT 2- 3- 4. CIRCLE RIGHT 2-3-4, (home).**

5. ALLEMANDE LEFT:

With the Opposite Lady who also acts as Corner.

6. BOW TO THE PARTNER, BOW TO THE CORNER.

**JOIN HANDS & CIRCLE LEFT 2- 3- 4. CIRCLE RIGHT 2-3-4, (home).
ALLEMANDE LEFT THE CORNER, BOW TO THE PARTNER"**

7. PROMENADE:

**For two couples, assign a home position (Both Heads or Sides with an
assigned facing direction).. Promenades are in the standard direction
and**

should turn at least one full counter-clockwise revolution.

8. CIRCLE LEFT & RIGHT (HALF & FULL):

BOW TO THE PARTNER, BOW TO THE CORNER.

HEADS (SIDES) GO FORWARD & BACK.

MOVE UP TO THE MIDDLE AND BACK.

DOSADO, FULL AROUND,

JOIN HANDS & CIRCLE LEFT 2- 3- 4.

CIRCLE RIGHT 2-3-4,

**ALLEMANDE LEFT THE CORNER, TAKE THE PARTNER BY THE HAND &
PROMENADE."**

9. RIGHT & LEFT GRAND:

**It is possible to do a RIGHT & LEFT GRAND with only two couples by
pulling each**

**alternating hand by and counting to the 5th person, which will be your
partner for a**

PROMENADE to a assigned home position.

BOW TO THE PARTNER, BOW TO THE CORNER.

JOIN HANDS & CIRCLE LEFT 1-2- 3- 4. CIRCLE RIGHT 1-2-3-4, (home).

ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

MEET YOUR PARTNER & PROMENADE.

10. PASS THRU. 'U'TURN BACK:

BOW TO THE PARTNER, BOW TO THE CORNER.

PASS THRU, 'U' TURN BACK-- PASS THRU, 'U' TURN BACK."

JOIN HANDS & CIRCLE LEFT 1-2- 3- 4. CIRCLE RIGHT 1-2-3-4, (home)."

ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

MEET YOUR PARTNER & PROMENADE.

- 11. PARTNER TRADE:** This can be taught early to accommodate a group of 3-5-7 or any odd number of couples. To engage the inactive couple, do a PASS THRU and those not facing another couple, PARTNER TRADE. An early teach of TRADE BY will work as well.

**HEADS (SIDES) MOVE UP & BACK, PASS THRU, PARTNER TRADE,
PASS THRU, PARTNER TRADE, ALLEMANDE LEFT THE CORNER,
RIGHT & LEFT GRAND" MEET YOUR PARTNER & PROMENADE.**

12. SWING:

"JOIN HANDS & CIRCLE LEFT 1-2- 3- 4. CIRCLE RIGHT 2-3-4, (home)."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

" MEET YOUR PARTNER SWING & PROMENADE."

13. ROLLAWAY:

JOIN HANDS & CIRCLE LEFT 1-2- 3- 4. ROLL THAT GIRL AWAY."

CIRCLE LEFT 1-2- 3- 4. ROLL THAT GIRL AWAY."

ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

MEET YOUR PARTNER & PROMENADE."

" WHEN YOU'RE HOME, ROLL YOUR GIRL AWAY. PASS THRU,

" 'U' TURN BACK."

"ROLL YOUR GIRL AWAY. PASS THRU, 'U' TURN BACK."

"JOIN HANDS & CIRCLE LEFT 1-2- 3- 4."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

" MEET YOUR PARTNER & PROMENADE."

14. RIGHT AND LEFT HAND STARS:

" HEADS (SIDES) MAKE A RIGHT HAND STAR A FULL TURN TILL YOU'RE BACK HOME."

"MAKE A LEFT HAND STAR, FULL TURN, BACK HOME.

"JOIN HANDS & CIRCLE LEFT 1-2- 3- 4."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

" MEET YOUR PARTNER & PROMENADE."

15. WALK AROUND THE CORNER & SEE SAW THE PARTNER:

" WALK AROUND THE CORNER & SEE SAW THE PARTNER"

"JOIN HANDS & CIRCLE LEFT 1-2- 3- 4."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

" MEET YOUR PARTNER SWING & PROMENADE."

16. LADIES CENTER & MEN SASHAY:

"PASS THRU, 'U' TURN BACK, CIRCLE TO THE LEFT 1-2-3-4,

"LADIES CENTER MEN SASHAY, CIRCLE LEFT 1-2-3-4."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

" MEET YOUR PARTNER SWING & PROMENADE."

17. DOSADO:

" ALLEMANDE LEFT THE CORNER. DOSADO THE PARTNER"

" ALLEMANDE LEFT THEN SWING THE PARTNER & PROMENADE."

18. COURTESY TURN:

"ROLLAWAY, PASS THRU, 'UTURN BACK."

"PASS THRU & COURTESY TURN."

"JOIN HANDS & CIRCLE LEFT 1-2- 3- 4. CIRCLE RIGHT 1-2-3-4, (home)."

"ALLEMANDE LEFT THE CORNER, RIGHT & LEFT GRAND"

"MEET YOUR PARTNER & PROMENADE."

19. MOVE ON TO THE NEXT:

Not applicable FOR two couples but is a necessity for 3 or more couples. SICILIAN

CIRCLE or SQUARES ONLY.

20. TWO LADIES CHAIN:

PASS THRU, COURTESY TURN, TWO LADIES CHAIN."
 PASS THRU, COURTESY TURN, TWO LADIES CHAIN."
 "ALLEMANDE LEFT THE CORNER, GO RIGHT & LEFT GRAND"
 "MEET YOUR PARTNER & PROMENADE."

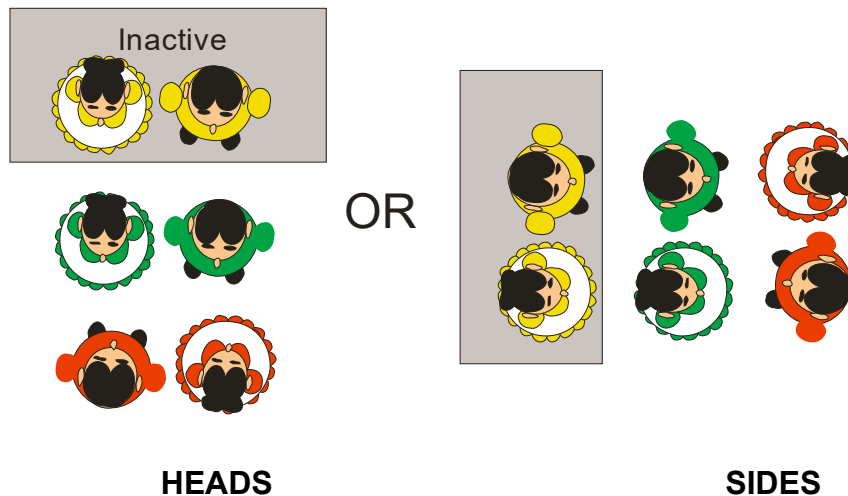
21. STAR THRU:

With the addition of STAR THRU (90° Turn) you can teach and call any Two Couple move with the ability to return the dancers to their original FASR.

Continue teaching with two couples till more can join you and then teach those moves that require four couples.

THREE COUPLES

For groups with an odd number of couples, one couple will be inactive for part of the time.



This is actually the same as calling to two couples. The same process and material used for the two couple classes will work. All that is needed is a way to activate the inactive couple.

The inactive couple should back away creating enough space for the "two active" couples to comfortably accomplish Circle Figures e.g. ALLEMAND LEFT, RIGHT & LEFT GRAND ETC.

SUGGESTED MATERIAL

ZOOM:

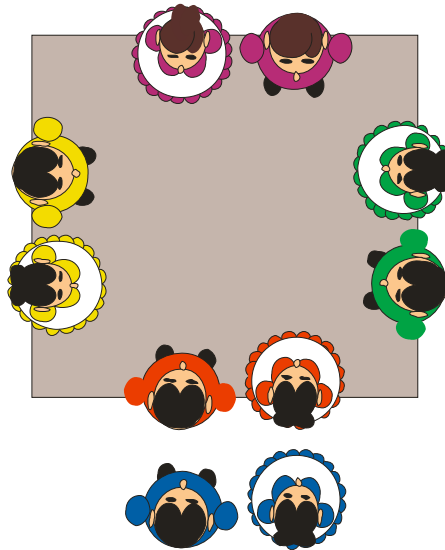
An early teach of ZOOM would be very useful here. Only those that qualify as leaders and followers would execute the move creating a new inactive couple.

DIVE THRU:

DIVE would be as useful as ZOOM for making the inactive couple active.

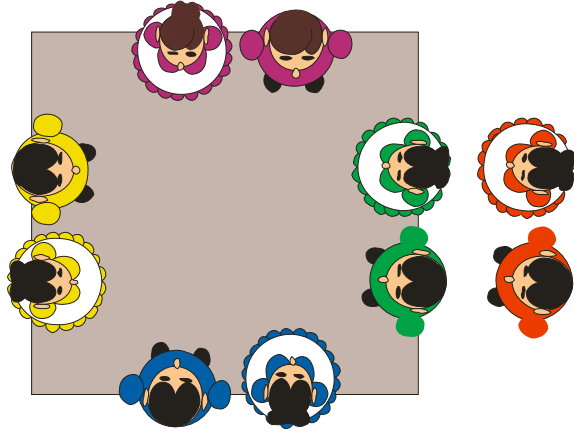
SQUARE FOR FIVE COUPLES

A normal square with the one inactive couple behind the number one couple. The inactive couple needs to be positioned far enough away from the actives to allow full movement to those active.



After presenting the material to the square called an ALLEMANDE LEFT PROMENADE HOME, the inactive couple will take the place of the couple in front. The new inactive couple will then 1/4 PROMENADE to stand behind the next active couple. I suggest, ZOOM be taught early to facilitate the changing places between leaders and followers (actives and in-actives). I find “ZOOM AND ROTATE” works nicely. With this, the couple that becomes nonactive proceeds to the right behind the next couple. Repeat on a regular basis to assure the inactive couples get multiple times as actives.

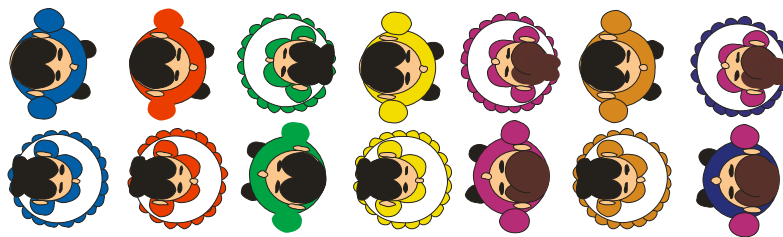
Square for five couples (cont.)



SEVEN COUPLES

All two couple movements can be taught in the SICILIAN CIRCLE or, CONTRA LINES(as shown below).
 Having 1, 2 or 3 inactive couples could warrant the use of these options.
 I do think it's best to use the combination of two couples rather than a square to teach all moves that only involve two couples. You can revert to square after the initial teach.

Contra Line for 7 or more couple



Three Tools

Most of the calling we do in MWSD is directed to two couples, it should help to understand what the movements accomplish. Especially when teaching and not having the full list of movements to help move the dancers, the ability to use movements within the new dancers abilities is a tremendous help.

The tools needed for manipulating the dancers into desired positions are:

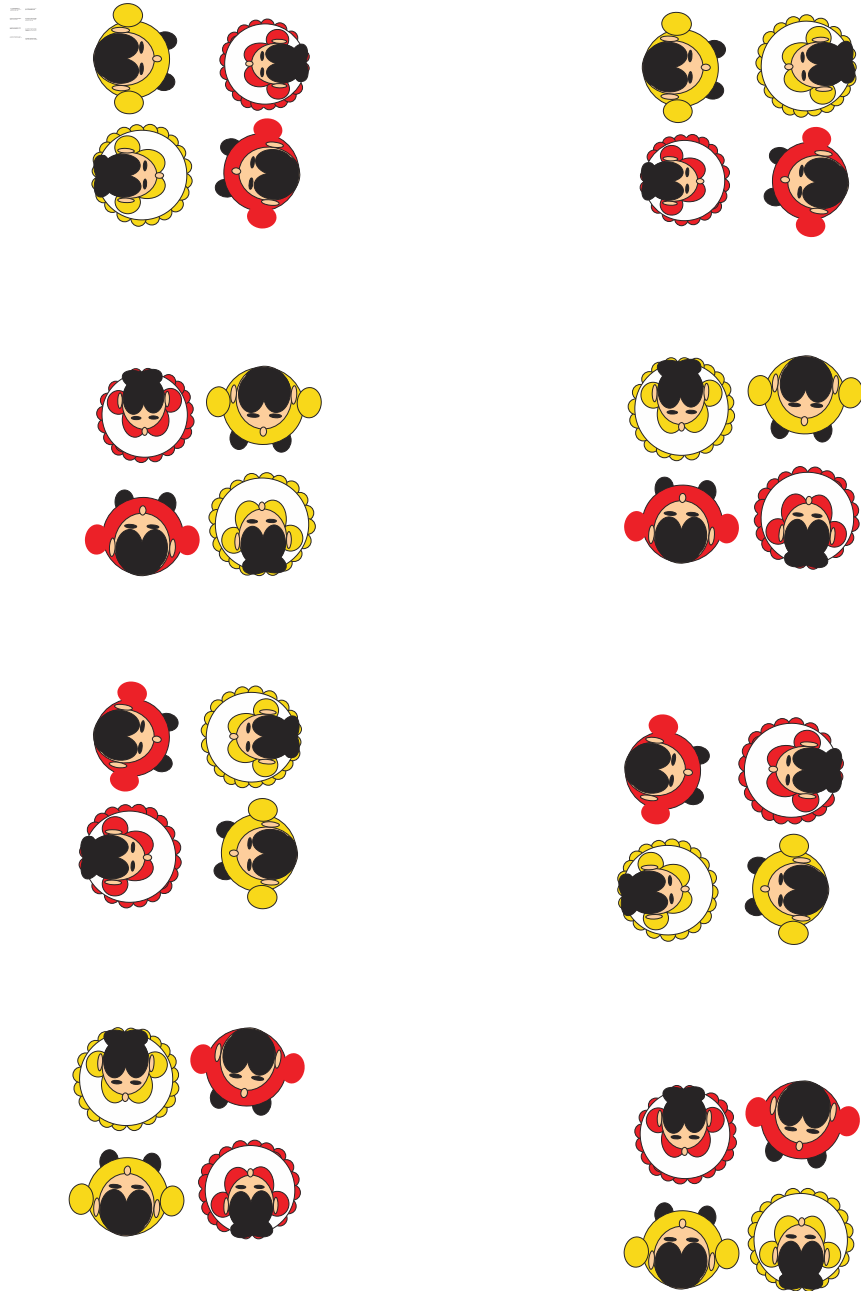
1. Moves that change the Facing Direction by 90 degrees. The most common are Star Thru and Slide Thru. Square Thru and Half Square Thru also fit into this category. It can also include some combined moves such as Touch a Quarter and the Boys Run. Luckily in the first couple of lessons we don't really deal with choreography that would necessitate a 90 degree turn but if we did, I'd probably start with CIRCLE FOUR THREE QUARTERS.
2. Moves that Change the Facing Direction by 180 degrees. What would we do without RIGHT & LEFT THRU. Well, I'd suggest we use CIRCLE FOUR HALF. In the lesson plan we make quick use of WHEEL AROUND. That does a nice job of taking the place of PARTNER TRADE. Of course PASS THRU & WHEEL AROUND makes a nice RIGHT & LEFT THRU replacement. Though we hold off on teaching RIGHT & LEFT THRU for several lessons, we are still moving the dancers in pretty much the same way. The COURTESY TURN is added early but only to make the TWO LADIES CHAIN available. If you can't live without RIGHT & LEFT THRU, I'd suggest trying PASS THRU & COURTESY TURN.
3. Moves that Change partners. This is a very important tool and we introduce TWO LADIES CHAIN early in the lessons to fill this need. As we progress we add others to do the job such as FLUTTER & REVERSE FLUTTER WHEEL, TRADES, CIRCULATES, RECYCLES and WALK & DODGES etc. Understandably these moves come a bit later. But, TWO LADIES CHAIN works nicely early on.

Working with the Sicilian Circle limits the control you need to two couples. Perhaps you've heard "with normal facing couples you're never more than three moves from an Allemande Left." That's what these three tools are all about. As you work with the two couple concept (Sicilian Circle), you have a chance to develop an understanding of how to move the dancers in the three ways it can take to maintain control.

I suggest each time before you MOVE ON TO THE NEXT, you make sure they haven't changed Partners and they are progressing in the same direction. This accomplishes two things. One, it gives you important practice in resolving techniques. Two, it gives the dancers a feeling of success without having an ALLEMANDE LEFT.

ZERO IN THREE OR FEWER MOVES

These are all the possible Partner pairings for “normal” facing couples. Number 1. Being the starting position. From here, within the two couples, you can call any combinations of moves, and from normal facing couples, using the movements listed, return them to the starting position.



In Conclusion

Keep in mind that a lesson plan needs to be flexible. It is all right to make changes in the teaching order. It's all right to hold more lessons than are shown. If things are going well and your class is happy where they are, you might consider stretching the lessons to thirty weeks. That would allow more time for dancing and practicing the moves.

The moves as presented here and the material offered is minimal. You should develop material that suits you. There are many sources these days for material. Take advantage of them.

The moves as presented here are also in their most standard applications. You should find a way to make your dancers aware that other possible formations and arrangements exist for nearly all of the movements.

Hopefully your dancers will be ready to enter and feel relatively comfortable at most of the Mainstream dances they will encounter.

Extended applications of moves can be taught during the clubs' workshops or during workshop tips at the regular dances.

Most of the movements in this Lesson Plan are taught in the Sicilian Circle. For those classes that only have four couples, nearly all of the material can be used as written with a fairly simple setup of the square. The following pages give an example of how to proceed.

The Sicilian Circle as a teaching tool is fantastic. But, beyond that, it is a great way to venture into "Sight Resolution." Please understand, that the actual process in resolving to an Allemande Left isn't getting Four Couples where they belong. It's getting Two Couples where they belong. The process is very simple and to someone that's capable of moving the dancers and resolving two couples in the Sicilian Circle, can easily learn how to resolve the four couples in squares.

When ready, try my booklet "SIMPLIFIED SIGHT" .

