

DEFINITIONS (FASR)

Symmetric Choreography

FORMATION

A geometric shape and facing direction of a group of eight dancers without regard to the sex of any dancer.

Examples include Lines, Waves, Circles, Stars, etc.

ARRANGEMENT

The physical arrangement of boys and girls within any given formation. There are six, and only six, ways in which you can arrange any given formation in symmetric choreography.

As an example, for Facing Lines: (1) Normal, (2) 1/2 sashayed, (3) boys together on left, girls together on right, (4) boys together on right, girls together on left, (5) boys on ends with girls in middle, (6) boys in the middle with girls on the ends.

SEQUENCE

The clockwise or counterclockwise arrangement of the boys within any given formation. There are only two ways in which they can be arranged.

These are: (1) Boys Counterclockwise (In Sequence), (2) Boys Clockwise (Out of Sequence).

Note: If you only want to consider the girls, then the two sequences would be (1) Girls Counterclockwise, or (2) Girls Clockwise.

RELATIONSHIP

Defines the identity of each dancer relative to the other dancers in any arrangement. There are eight possible relationships. These are:

1. All with Partner
2. All with Corner
3. All with Opposite
4. All with Right Hand Lady
5. Heads w/Partner, Sides w/Opposite
6. Heads w/Opposite, Sides w/Partner
7. Heads w/Corner, Sides w/Right Hand Lady
8. Heads w/Right Hand Lady, Sides w/Corner

SET-UP

The overall Formation, Arrangement, Sequence and Relationship of a square at any point in time. This is frequently called a **FASR** and can be used as a way of communicating with other callers.

GET-IN

A call, or series of calls, to create a particular **FASR**. This is often called a SET-UP or SET-UP Routine.

From a Static Square, an example would be: Heads Square Thru, to create a Corner Box, which is a particular Eight Chain Thru SET-UP.

GET-OUT

A call, or series of calls, which returns the dancers to home set-up, or in some cases, to a specifically known **FASR**.

Example: From standard waves (boys are ends, girls are centers) in which each dancer is holding right hands with own partner and all are in sequence: Scootback, Right & Left Grand, Promenade Home would work. Another example from the same set-up would be: Pass Thru, Allemande Left, Promenade Home.

MODULES

A call, or series of calls, which will move the dancers from one known **FASR** to the same or different but known **FASR**.

Example: From any Eight Chain Thru Formation, the sequence of Swing Thru, Centers Run, Wheel & Deal returns the dancers to the same **FASR**. From a Corner Box, the sequence of Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line will change the **FASR** to a Partner Line (which is another known **FASR**, ie. SET-UP)

ZEROS There are several different kinds of Zeros.

GEOGRAPHIC ZERO: A call, or series of calls, which will return the dancers to the same footprints.

TRUE ZERO: A call, or series of calls, which will return the dancers to the same **FASR**, but not necessarily to the same footprints. This is sometimes called a Quadrant Zero.

FRACTIONAL ZERO: A call, or series of calls, which has to be repeated some number of times to return the dancers to the same **FASR**.

TECHNICAL ZERO: A call, or series of calls, which is a sometimes Zero. It may exchange the Heads and Sides. It may exchange Ends and Centers. It may exchange Infacers and Outfacers.

When a Technical Zero does not produce a Zero, it may produce a Four Ladies Chain effect. All Technical Zeros are 1/2 Zeros, which means that if they are repeated, they will zero out.

There are other aspects of all of the above terms which will provide a greater understanding. But this is a basic set of definitions for your use in understanding commonly used terminology. Additional explanations can be gained with a thorough understanding of the handout entitled "Methods of Choreographic Control."