

## **Name Of Call Goes Here: Call Analysis Sheet**

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ABSTRACT: Based on CALLERLAB call analysis sheet but with a few extra questions  
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## 1. What Program Does The Call Belong To?

## 2. CALLERLAB Definition

## 3. Initiating The Call:

### 3.1 From What Formations Can The Call Be Started?

### 3.2 From What Arrangements Can The Call Start?

### 3.3 Must The Dancers Be Facing?

If yes, how many?

### 3.4 Does the Ocean Wave/Facing Couples Rule Apply To The Call?

## 4. When The Call Is Completed:

### 4.1 What Formations Can Arise?

### 4.2 What Arrangements Can Arise?

### 4.3 Will Dancers Be Facing?

If yes, how many?

### 4.4 Change Of Sequence

Does the call change sequence in a simple way? If so, how?

## 5. How Does The Call Transform The Four CrAMS Stations?

## 6. Does The Call Change The Axis Of Symmetry Of The Square?

## 7. Body Flow

### 7.1 What Are Good Preceding Calls For Body Flows?

### 7.2 What Body Flows Will Exist As The Call Is Completed?

Direction? For which dancers?

## **8. Hand-Availability**

### **8.1 At The Beginning Of The Call:**

Is a free hand needed? If so, left? right? both? For which dancers?

### **8.2 At The End Of The Call:**

Which Hand(s) Will Be Free? None? Both? Left? Right? For which dancers?

## **9. Before/After Calls To Avoid**

Based on body flow and hand-availability are there specific calls which should be avoided before and after?

## **10. Timing Of The Call**

Comment on special considerations such as number of beats to issue the call and the proper lead time. Does the call need to be cued? If so, how? Are there useful filler words? Are the filler words to be avoided?

## **11. Can The Call Be Fractionalized?**

If so, in how many ways. Describe how answers to the above change in important ways when the call is fractionalized.

## **12. Get-in From SS To Corner Box Using This Call**

## **13. Get-in From SS To Partner Line Using This Call**

## **14. Get-out From Corner Box To SS Using This Call**

## **15. Get-out From Partner Line To SS Using This Call**

## **16. Singing Call Figures Using This Call**

### **16.1 Full 62-66 Beat Mainstream Figure**

### **16.2 Full 62-66 Beat Plus Figure**

### **16.3 Undertimed 50-60 Beat Mainstream Figure**

### **16.4 Undertimed 50-60 Beat Plus Figure**

## **17. Comment On Teaching The Call**

## **18. Degree Of Difficulty**

Comment on the degree of difficulty for different Formations and Arrangements described above.