

FASR's Relationship Element

By Kip Garvey

Relationship

The Relationship element of FASR requires considerable preparation and study prior to the presentation before student callers. Because some Sight Calling technique is needed, the discussion should begin with the selection of *key dancers*.

Callers usually choose *key dancers* at the beginning of each tip by viewing four adjacent dancers in the square. Either of the two center dancers of these four adjacent dancers becomes the Focal dancer. For instance, when the four adjacent dancers are couples #4 and #1, the Focal dancer would be boy #1 who is bookended by his original Corner on his left and his original Partner on his right.

In some instances, mainly if the caller is a lady, the key dancers might be couples #1 and #2. The Focal dancer then would be girl #1, who is bookended by her original Partner on her left and her original Corner on her right. In this case, girls do not have a Right Hand Lady. They have a Left Hand Man. Working with Relationships requires recognition of these key dancers within any pairing situation.

RELATIONSHIP STRUCTURE

Coaches should explain the structure of Relationship. Boys begin each tip with an original Partner. When boy-girl pairings exist, all boys will have temporary partners throughout a call series. Sometimes this temporary partner will be their original Partner. Most of the time, each boy will have one of the other girls as a temporary partner. When a call series finishes, all boys are once again paired with their original Partners.

PRINCIPLE PAIRING RULE

The Principle Pairing Rule helps determine which girls the boys have as temporary partners at any point in time. The rule, which applies to symmetric choreography, is:

Whenever boy-girl pairings are established, dancers will always be paired such that each boy is either adjacent with or across from the same relative girl.

The Principle Pairing Rule tells us that **two pairing states** exist at any time boy-girl pairings exist. When boys pair with girls, either:

1. Boys are in a SAME paired state – meaning they all are adjacent with the same relative girl as a temporary partner.
2. Boys are in a MIXED paired state – meaning that all boys are across from the same relative girl.

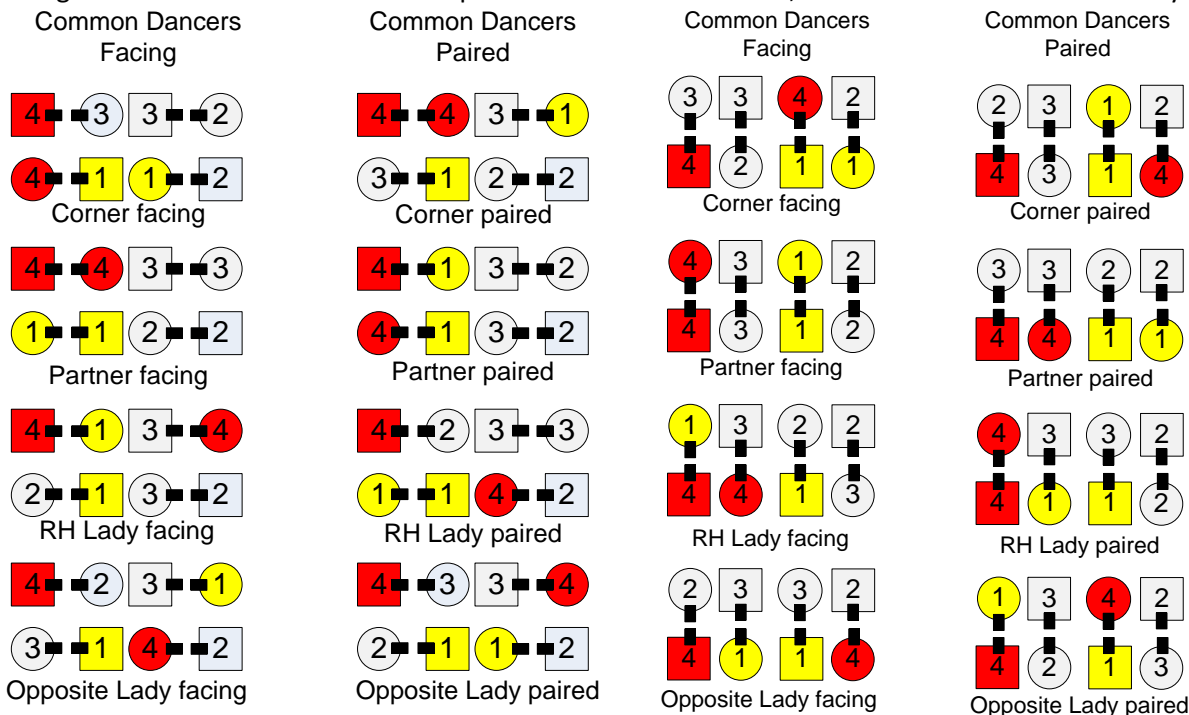
The pairing state of the square is always either SAME or MIXED. Suppose boys do not have the same relative girl as a temporary partner. In that case, a Ladies Chain equivalent call will result in all boys having the same relative girl as a temporary partner. Any call that equates to a Ladies Chain will toggle these two states. If the caller knows which of the four girls the boys have at any time, keeping track of specific pairings becomes systematic and easy.

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COMMON DANCER PAIRINGS

Caller students must learn to recognize *common dancer pairings*. The temporary partners in the SAME pairing state are *common* from one couple to another. For instance, when both a Head and Side boy



temporarily pair with original Partner, this pairing is shared among all four boys. Each pair consists of *common dancers*. The expression, '*common dancers are paired,*' tells us that all boys are paired with the SAME relative girl. That relative girl could be any one of the four girls.

Take the time to illustrate this is by example. If the square is in the Corner Box FASR, all boys face a common dancer – their original Corner. The call, '*Slide Thru,*' causes all boys to acquire common dancers as temporary partners– original Corners. Therefore, common dancers can be either adjacent or facing, which includes tandem.

As these four facing couples on each side continue to interact, two situations occur. Either boys continue to pair with common dancers, or they pair with the other girl. When they pair with the other girl, the Relationship state of the entire square is MIXED. In this MIXED pairing state, all boys are across from common dancers. Every partner exchange that occurs toggles the Relationship state from SAME to MIXED, then back to SAME, and so on.

Since there are four different girls in the square, four conditions satisfy the SAME paired state. Similarly, four conditions satisfy the MIXED paired state, though the MIXED paired state is a bit more complex. The following table illustrates these states and conditions.

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TABLE OF PAIRINGS

2 RELATIONSHIP STATES WITH 8 RELATIONSHIP CONDITIONS

State	Conditions
S A M E	Common Dancers Paired
	a. All boys with original Partner
	b. All boys with original Opposite Lady
	c. All boys with original Corner
	d. All boys with original Right Hand Lady
M I X E D	General MIXED Conditions
	Specific MIXED Conditions
	e. Head boys with original Partner, Side boys with original Opposite Lady
	f. Head boys with original Opposite Lady, Side boys with original Partner
	g. Head boys with original Corner, Side boys with original Right Hand Lady
	h. Head boys with original Right Hand Lady, Side boys with original Corner

Note that MIXED states 'e' and 'f' ('g' and 'h') differ only in Head/Side roles. Ignoring Head and Side roles, state 'e' is identical to state 'f' and may be generalized as, "one boy with Partner, and one with Opposite," or as or as "one couple paired and one couple unpaired." State 'g' is identical to state 'h' and may be generalized as "one boy (or couple) with Corner, and one with Right Hand Lady."

METHODS FOR DETERMINING THE PAIRING STATE OR CONDITION

THE VISUAL METHOD

Three situations may exist and are visually determinable. The presence or absence of original Partners among the four dancers observed classifies each case. Callers generally locate the Focal dancer and see the presence or absence of original Partners. If only one pairing of Partner is seen, the caller checks for presence or absence of original Corner.

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Coaches should illustrate and explain each case with facing lines. Restate that a 2 Ladies Chain effect switches the pairing state between SAME and MIXED. In these cases, the caller literally sees...

- a. **The All Paired situation.**
 - i. When viewing two couples, the SAME pairing state is all paired with Partners...
 - ii. ...the MIXED pairing state original Partners are across from one another. The pairing condition is Heads (or Sides) paired with Corners and the Sides (or Heads) paired with Right Hand Lady.
- b. **The None Paired situation.**
 - i. When original Partners are not contained in the two couples view, the SAME pairing state is boys paired with original Opposite Ladies...
 - ii. ...the MIXED pairing state is either Heads (or Sides) paired with Corners and the Sides (or Heads) paired with the Right Hand Lady. Original Partners will be in the same line but not in the facing four dancer box being viewed.
- c. **The 'One Paired, One Unpaired' situation.**
 - i. When the SAME pairing state is all paired with Corner or all paired with Right Hand Lady, only one possible original Partner pairing is visible...
 - ii. ...the MIXED pairing state is Heads (or Sides) paired with Partners while the Sides (or Heads) paired with Opposite Lady. Only one Partner pairing is visible either in the facing four dancer box or in the Line.

It is very important for coaches to point out that in the last case,

- if Focal dancer's original Corner is in the same four dancers being viewed, the SAME paired condition is all boys with Corners – common dancers are Corners.
- If the Focal dancer's original Corner is not present in the four dancers being viewed, the SAME paired condition is all boys with Right Hand Lady – common dancers are Right Hand Ladies.

THE GROUPS METHOD

Coaches and mentors should explain this method, at least at a cursory level, as time permits. Newer students should be exposed to this method and the terminology associated with it. More experienced students accept a more detailed description, will grasp the concepts quicker, and be able to apply them sooner.

Student prerequisites for learning this topic include understanding structure of the square and the nature of calls. Skills required include the ability to choose Focal dancer and sight calling experience, emphasizing calling for two couples, which increases skills in observing four dancers. Point out that in a full square the caller chooses four dancers to follow or watch, visually or mentally. Aside from the four key dancers initially selected by the caller, which four adjacent dancers should the caller watch in real-time? Does it make a difference which four dancers the caller observes? How many different four-dancer collections are there?

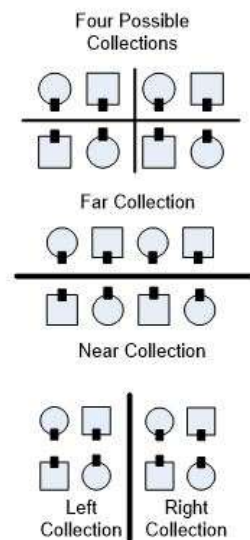
Groups, a derivative of the CRaMS method, is a framework that helps callers make pairing determinations, track changes in pairings, and manipulate dancers through various FASRs. The

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framework uses four-dancer non-concentric 'collections'. There are four in a 2x4 type of Formation (generalized lines or generalized columns.) Groups are based upon specific *membership* of the four dancer collections, not upon precise pairings or boy/girl arrangements. Symmetric choreography dictates that collections and Groups always contain 1 Head boy, 1 Head girl, 1 Side boy, and 1 Side girl.

The caller chooses a four-dancer collection upon which to focus. This *focus collection* usually contains the Focal dancer. Once determined, only one opposite collection remains.



The Principle Pairing Rule relates to dancers within a single collection and tells us that the Focal boy will either be paired with, or across from, the SAME relative girl. The term "Group" refers to a collection and the SAME pairing state among its *membership*. Groups take their name from the membership's SAME pairing condition. Therefore, four Groups are possible: Corner, Right Hand Lady, Partner, and Opposite Lady Groups.

A Group's name matches the relative girl's name with whom boys must pair to create the SAME relationship state within the collection.

Groups are not Setups. They are not dependent on any Formation, Arrangement, or Sequence. Groups are strictly dependent upon Relationship conditions, or membership within the Group. Each contains two boys and two girls. Boys and girls can be in any of the six possible symmetric arrangements. No matter how the boy-girl pairings are arranged, boys will either be paired with the common girl or across from the common girl, and the Group name will be the same as that common girl.

Students may ask, why learn about Groups? Groups allow us to easily track and follow movement between and among the four differently named Groups rather than tracking specific boy-girl pairings. Since Groups derive their names from Relationships, we can observe and track Relationships dynamically as the Groups change from call to call in a call series. It is much easier to follow, track and recognize Groups than individual dancers. Groups are the 'clusters' that callers observe.

Four Groups and Two Group Types

There are four different Groups, each labeled with common dancers' names. These four Groups separate into two Group types. The first type contains two Groups that are opposite yet compatible. They are consistent in that each shares the same generalized MIXED pairing state. They relate directly to the Visual Method (a) and (b) previously discussed – meaning the general MIXED pairing condition is, "one couple paired with Corner and the other couple paired with Right Hand Lady", which are MIXED Specific Conditions (**g**) and (**h**) in the Table of Pairings.

- Partner Group
- Opposite Lady Group

The second type of Group contains two Groups that are also opposite yet compatible, each sharing the same generalized MIXED pairing state. They relate directly to the Visual Method (c) previously discussed,

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meaning the MIXED pairing condition is, "one couple paired and one couple unpaired", which are MIXED Specific Conditions **(e)** and **(f)** in the Table of Pairings.

- Corner Group
- Right Hand Lady Group

Teaching Tip for coaches and mentors:

The Principle Pairing rule and the concepts of common dancers and groups can be easily and quickly demonstrated with checkers or live dancers by setting up Partner Lines and performing these moves in order:

1. Dancers start paired with original Partner who are common dancers and are in Partner Groups.
2. Chain ladies across. Point out that common dancers are across, but the Group name in the left collection is the same because membership is the same, Partner Group.
3. End Ladies Chain Diagonally. Point out common dancers are now Corners, and Groups are Corner Groups.
4. Chain Ladies across. In the left collection Common dancers are across yet the membership is the same. The left collection is still a Corner Group.
5. Repeat this process and point out that all the possible boy-girl pairings have occurred once all dancers return to original Partners and all four Groups have been seen.
6. At all times, boys were either adjacently paired with or across from common dancers.

GROUP DYNAMICS

While dancers remain in the same collection, the Group does not change. Dancers must leave their collection and arrive at another for Groups to vary. The rules that dictate when and how Groups change are as follows:

- Whenever only one dancer exits a collection and moves to the other, the Group changes.
- When Relationship conditions are MIXED, meaning two MIXED-paired dancers, or non-common dancers, move from one collection to another, the Group changes. The Group also changes if the two dancers who move are two boys or two girls.
- When Relationship conditions are SAME, meaning SAME-paired or common dancers move from one collection to another, the Group does NOT change. The Group name remains the same even though Group membership changes.

Dancers that leave their collection are exiting dancers. Callers should keep an eye on their Focal dancer. Focal dancer and temporary partner are either the exiting dancers, or the dancers who remain behind. Exiting dancers define Group dynamics in one of two ways.

1. Either one dancer from each Group exits their collection and arrives in the other collection.
2. Or, two dancers from each Group exit their collection and arrive in the other collection.

The following terms describe and relate to each of the situations.

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CONVERSION

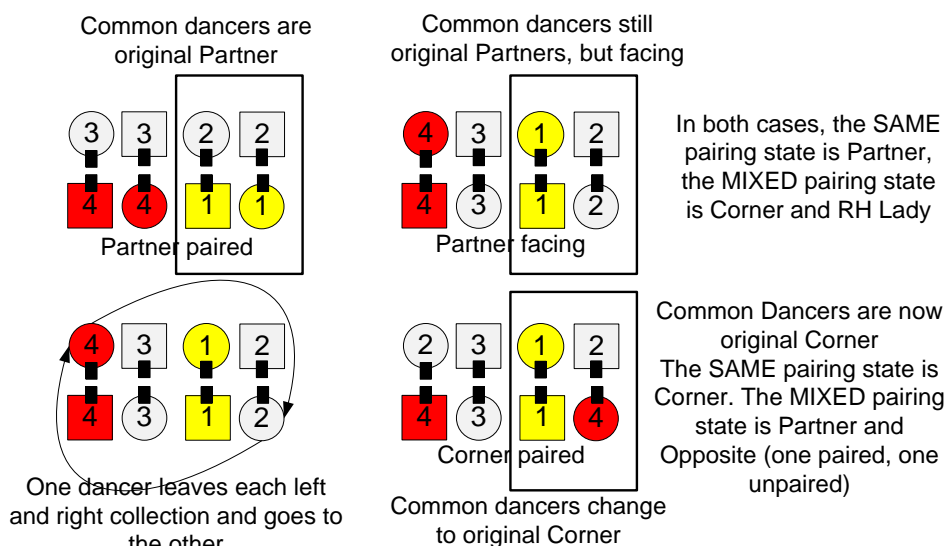
Only one dancer moves from each collection to the other.

This action results in Conversion between the two Group types. Common dancers change. Both MIXED and SAME Relationships change. A Corner or Right Hand Lady Group converts to a Partner or Opposite Lady Group. Similarly, a Partner or Opposite Lady Group converts to Corner or Right Hand Lady Group.

Calls that move only one dancer from each collection to the other include the Magic Module, single Circulates like *Ends Circulate* or *Centers Circulate*, *Single File (Column) Circulate*, or calls that move one

What Happens In A Conversion

The CONVERSION call, 'End Ladies Chain Diagonally' changes the Common Dancers and both the SAME and MIXED pairing state



The Partner Line is Converted to a Corner Line. Partner and Opposite Groups convert to Corner or Right Hand Lady Groups, and vice versa.

dancer from each side through the center of the square like *Spin Chain Thru*. If the in-facers in parallel waves *Extend*, *Swing Thru*, and *Extend*, Conversion takes place. Calls executed by two couples in the center of the square that exchange partners also result in Conversion. From an appropriate facing line, 'End Girls Diagonally Chain' is Conversion.

TRANSITION

Two dancers who are not common dancers move from each collection to the other.

Two dancers exiting a collection are either common dancers (and share the Group's SAME relationship) or not. Group Transitions require that they NOT be common dancers, but rather a movement of dancers with MIXED (or same-sex) pairings. This action Transitions a Group to the other compatible Group in the same Group type. Corner Group Transitions to Right Hand Lady Group and vice versa; Partner Group Transitions to Opposite Lady Group and vice versa.

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There is a visible 'Four Ladies Chain *Effect*' associated with Transitions. The MIXED pairing state remains the same, but the SAME pairing state becomes an opposite dancer. This is because all boys are 'moving' from some common dancer to the opposite of that common dancer. From Corner Box where all men face a common girl, their original Corner, the calls '*Pass Thru, Trade By*' result in all boys facing the opposite of that girl, their original Right Hand Lady. Even though all adjacent pairs (who are the MIXED pairs) remain unchanged through these calls, the resulting facing dancers are opposites. Add '*Star Thru,*' and all boys acquire the opposite girl from the one they were initially facing.

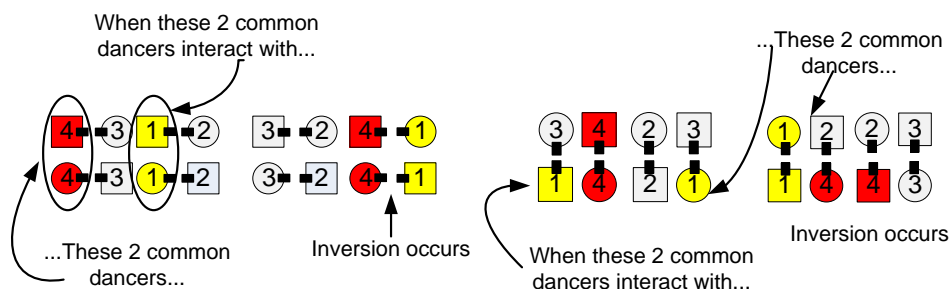
There are literally dozens of calls and ways to create Transition. The *Chicken Plucker* method (using half of a complete Chicken Plucker routine) should be taught in every caller school. Any call combination that effectively results in a Trade By action Transitions dancers if pairings are same-sex or MIXED at the time. The MIXED paired dancers may not always appear to 'travel' together when Transition occurs, especially when same-sex dancers are the 'movers'. Other ideas involving two MIXED-paired or same-sex dancers moving to the other Group include the following:

- *Couples Circulate*
- *All 8 Circulate* from parallel waves.
- *Out-Facers (leaders) Trade* from parallel waves.
- *Centers (or Ends) Pass Thru* from facing lines.
- *Split Circulate* from parallel waves.

Each of the above methods results in Transition whenever the moving dancers are same-sex or MIXED paired.

INVERSION, A SPECIAL TRANSITION CASE

Inversion occurs when two common dancers exit their collection and interact with two different dancers from the other collection. The name of the group remains the same, but mixed-relationship roles are transposed for heads and sides.



The Inversion is seen with the change in the MIXED pairing state. The SAME pairing state remains unchanged. In both cases, the MIXED pairing states are the facing dancers. Observe how they change to the opposite of the dancer in the initial facing pairs.

Coaches and mentors can demonstrate this with right-faced, two-faced lines that have SAME pairings. The MIXED relationship is seen by associating the boy with the other, or once removed, girl in the line. After the Circulate, each boy acquires a different once removed girl opposite from the initial once

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removed girl. The MIXED relationship has been transposed for all boys even though the SAME pairing state is preserved.

Another lengthier demonstration begins in a Corner Box with Sides paired outside and Heads unpaired inside. This is a specific MIXED paired condition. The general MIXED Relationship is, "One couple paired and one unpaired."

Pair up the Focal boy with his original Corner using '*Star Thru*', so these common dancers can move together. The Setup (FASR), at this point, is a Corner Line. If these common dancers travel to another collection and meet two different dancers from the other collection using '*Pass Thru, Bend the Line*', the resulting new collection is also a Corner Group. When common dancers, or Groupies, travel together the Group does not change.

Re-establish the starting (Corner Box) FASR with a '*Slide Thru*,' and the result is a **Technical Zero**. Original outsiders (ends) become insiders (centers), and original insiders (centers) become outsiders (ends). Thus, both *Role Inversion* and *Positional Inversion* is clearly seen. The general MIXED Relationship state remains: "One couple paired (outside) and one unpaired (inside)." However, the specific MIXED Relationship condition transposes the roles of Heads and Sides and their positions in the formation, resulting in the Technically Equivalent Setup.

The role change is Heads become the paired couple, and Sides become the unpaired couple. The positional change is Heads are outside dancers, Sides are inside dancers. If the specific MIXED relationship condition begins as it does in this example, "Sides paired and Heads unpaired," it becomes "Heads paired and Sides unpaired."

Regarding Relationship, the vital thing for the caller to know and understand is, when common dancers (Groupies) remain together through this process, the resulting Group is the same as the initial Group. The Group does not change. Only the specific MIXED Relationship *condition* changes. The *general* MIXED Relationship *state* remains the same. Inversions do not change Groups.

Inversion is the core principle behind the Technical Zero *Effect* and Technical Zeros, which is another topic.

Teaching Tips for coaches and mentors:

Coaches should endeavor to reinforce these concepts by presenting simple illustrative examples. The easiest and best example is using the call '*Bend the Line*'. Bend the Line is, itself, a Technical Zero when used from in-facing normally arranged lines in a SAME pairing state. *Bend the Line* is also the key element in the *Invert and Rotate* module. The Bend the Line in the *Invert and Rotate* module focuses dancers' attention on new dancers.

When '*Bend the Line*' is used in a MIXED paired situation, Transition occurs. An easy example that illustrates this is to start in Corner Lines and add a Two Ladies Chain to establish the MIXED paired lines. Point out how the Focal dancer is facing his original Corner. Common dancers are no longer paired and

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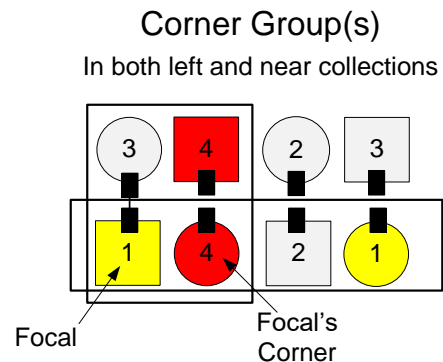
will not move together through the 'Bend the Line' action. Common dancers instead move *away* from each other.

The 'Bend the Line' results in Focal dancer facing Right Hand Lady. Transition has occurred. Dancers moved from a MIXED-paired Corner Group to a MIXED-paired Right Hand Lady Group.

Group Overlap

As coaches and mentors, we need to first understand that Group Overlap is an advanced topic that should be reserved for more capable and experienced callers. Regardless, we need to demonstrate this powerful feature of Groups to our students, reminding them that as callers, we are in control of these dancer Relationships.

Point out how a couple, namely the Focal couple, can be in two collections simultaneously. Use as an example the case of a Corner Line Setup where the Focal couple is on the line's left end. This couple is standing at the intersection of the left collection and the near collection. This is the point where these two collections overlap. Engage student interest by asking, "How many different Groups can exist at the same time?" Continue to explain that at least two Groups can exist at any time. The question is, will both these Groups have the same name, or can one Group be one kind and the other Group be another kind?



Whether or not both these collections take Group names that are same or different depends on dancer pairing state. When the square is in generalized lines and the pairing state is SAME, all Groups have the same name. Regardless of which collection constitutes the Group being viewed, the name of the Group is the same. In this example of Corner Line, all common dancers are paired, so both the left and the near collections have the same Group name. This makes sense because when the pairing state is SAME, all boys have common dancers for a temporary partner. Therefore, every collection must have the same Group name.

However, when the square is in generalized lines and the pairing state is MIXED (or same sex), two different Groups will exist at one time. In our Corner Line example, add a 2 Ladies Chain. The pairing state in the square is now MIXED.

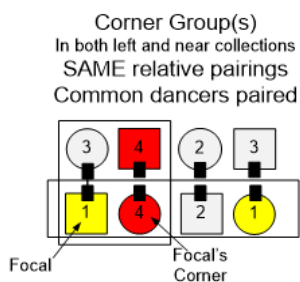
Wherever the Focal dancer is located, the Focal dancer and Focal dancer's temporary partner can be viewed simultaneously as members of two collections. This is true when the Formation is generalized lines or generalized columns.

This overlap situation occurs all the time. The pairing state determines if the two Groups occupied by the Focal couple are the same or opposite. If the square is in a MIXED paired state, then one Group has one name, the other Group is named for the opposite of that Group. It carries a different Group name, but the pairing state will be MIXED in both collections. This means that we can switch two girls (or two

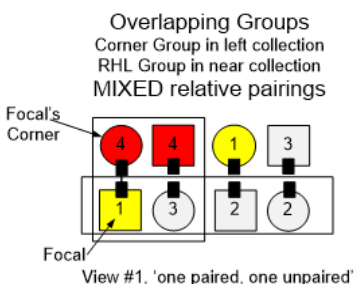
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men) symmetrically in either of the two collections, and all collections will be restored to a SAME pairing state. Both collections will once again have a same Group name.



In the top illustration to the left, both the left collection and the near collection have the same names because the pairing state is SAME. The left collection is a Corner Group, and the near collection is a Corner Group, all boys paired with Corners. Corners are common dancers.



In the lower illustration, a Ladies Chain has occurred. The left collection remains a Corner Group. No dancer exited this collection, so it must remain the same because the membership is the same. The near collection is a Right Hand Lady Group. Two dancers exited each near and far collection and arrived at the other. These line collections transitioned from Corner Groups to Right Hand Lady Groups. Both the left and the near collection are in two different Groups, and both are in a MIXED paired state.

If we chain the two girls across, all collections return to Corner Groups. Instead, if we *exchange* the girls (or the men for that matter) in the same lines, all Groups become Right Hand Lady Groups. This is so because when the pairing state is SAME, all Groups must have the same name. Since the lines are Right Hand Lady Groups and no dancer exits their line with this last exchanging action, the common dancers in the Group are Right Hand Ladies. The result must be Right Hand Lady Groups in all collections because, once again, the pairing state of the entire square is SAME.

By switching our focus and the dancer actions from one collection to another, we control the pairing outcomes, thus assuring our ability to track these Relationships as they occur. In a sense, then, these methods are categorized collectively as Relationship Calling.