

FASR's Sequence Element

By Kip Garvey

Sequence

This element of FASR appears third in the acronym. However, it is the last element determined in resolution calculations. Getting Sequence right is required for a successful resolution. The Sequence State affects the results of several aspects of the square, including Relationship Conversions.

Dancers square up and are assigned an initial order based on the couple position they occupy. The numbers increase beginning with couple #1 in ascending order counterclockwise around the square's perimeter, #1, #2, #3, #4. Each dancer keeps their initial number assignment throughout the tip.

Dancers begin the tip IN Sequence, meaning they are in ascending numbered order when viewed counterclockwise around the square. The only other symmetric condition dancers can be in is OUT of Sequence, in which case their numbered order around the perimeter is descending, #1, #4, #3, #2.

Therefore, there are two Sequence States that can symmetrically exist in the square. Dancers can be IN Sequence or OUT of Sequence.

Certain Formations cause same-sex dancers to straddle a centerline or axis, disguising their rotational value. It is necessary to view dancers as if they have leaned back toward the perimeter to determine their Sequence state. Doing so gives them a rotational value, either clockwise or counterclockwise. These Formations include Tidal Waves, Tidal 2-faced Lines, Tidal Lines, $\frac{1}{4}$ or $\frac{3}{4}$ Tag, $\frac{1}{4}$ Lines, all Diamonds, certain Facing Tandems, and Offset Blocks.

Relationship is a two-State element of FASR with eight conditions, four conditions for each State. Sequence is a two-State element of FASR with two conditions for each State.

TWO SEQUENCE STATES - WITH FOUR SEQUENCE CONDITIONS

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| SAME | • Boys IN Sequence, Girls IN Sequence |
| | • Boys OUT of Sequence, Girls OUT of Sequence |
| MIXED | • Boys IN Sequence, Girls OUT of Sequence |
| | • Boys Out of Sequence, Girls IN Sequence |

Static Determination of Sequence

The caller determines Sequence visually by observing two same-sex dancer's rotational aspect based on their initial designated couple number. When the Focal dancer is a boy, the boy's Sequence is determined by locating the Focal boy and seeing how the other key boy is rotationally positioned relative to the Focal boy. If the other key boy is rotationally to the left (clockwise) of the Focal boy, boys are IN Sequence. Otherwise, boys are OUT of Sequence.

In cases where the Focal dancer is a girl, the other key girl must be rotationally to the right (counterclockwise) of the Focal girl for them to be IN Sequence.

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There is some question as to the value of determining both the boys' and girls' Sequence. Advocates of Group theory, and those who place more value in knowing Relationships over Sequence, (and those who have chosen a boy as their Focal dancer) will argue that the only necessary function regarding Sequence is the determination of the Sequence of the boys. Understanding the MIXED and SAME pairing States of Relationships satisfies and precludes any need for knowing the Sequence State of the girls.

Their rationale is this. We describe the Corner Box setup as 'Outside couples paired, inside couples unpaired, all facing Corner'. Regarding Sequence, the only Sequence State that satisfies this setup is boys and girls IN Sequence. The only other option would be 'Outside couples paired, inside couples unpaired, not facing Corner'. Here all dancers must be facing Right Hand Lady (Left Hand Man for the girls.) Also, the Sequence State must be boys and girls both OUT of Sequence. There is no other alternative.

To the Relationship caller, both the Corner Box and the 'Across the Street Box' contain a known Sequence State that is determined simply by figuring out which girl the boy is facing, Corner or Right Hand Lady, not in any other calculation of Sequence States. Therefore, these callers only need to focus on the boy-girl pairings to determine Sequence accurately.

We see a similar situation when the setup is Partner Line. If dancers in lines were all to join hands like a circle, corners would be touching hands (adjacent) or unable to connect hands (not adjacent.) We describe the Partner Line setup as 'All couples paired; Corner adjacent.' The implication is that all dancers are IN Sequence. The only other articulation to consider would be 'All couples paired; Corner not adjacent.' This states that all dancers are OUT of Sequence. The caller needs only to determine the proximity of Focal dancer and Corner to determine Sequence.

An equally valid second option is for the Relationship caller to locate the Focal dancer and determine the other key dancer's location to ascertain the Sequence State correctly.

Callers who place more value in following Relationships than Sequence conclude that whenever the square is in generalized line Formations and pairings are SAME, boys and girls' Sequence is SAME. When pairings are MIXED, Sequence is MIXED. Likewise, if the square is in generalized columnar formations and pairings are SAME, Sequence is MIXED, and when pairings are MIXED, Sequence is SAME. Sequence State in lines is the same as the pairing State, and Sequence State in columns is opposite the pairing State. This is the functional perspective of Sequence. This perspective allows callers to follow the boy's Sequences instead of the girls because they know the pairing State. Callers who select girls as their Focal dancer tend to follow the girl's Sequence instead of the boys.

Dynamics of Sequence

An unanswered question regarding Sequence is whether it is worth the trouble to track Sequence changes continually or rather make a static determination of the Sequence State when we believe we have a need to know it just before resolution.

An argument for making a static determination is in the application of known Getout modules. These modules require a specific FASR to work. We must know the Sequence State before applying the Getout.

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Callers must at least have the skill to determine the Sequence State prior to applying these modules visually.

Students will want to know what causes Sequence changes.

Whenever same-sex dancers exchange places either around the perimeter of the square or across the square's long axis, the Sequence State toggles for those dancers. This fact gives callers some hope of being able to track dancer Sequences. Yet, continually tracking the Sequence State is not particularly easy.

Certain FASRs are 'favorites' of many callers. In these FASRs the Sequence State is a known factor. For instance, the call 'Heads Lead Right' results in SAME paired eight chain thru with boys OUT of Sequence and girls IN Sequence. Most callers know this. It is also the FASR necessary for the Getout module, 'Swing Thru, Right and Left Grand,' to work. Recognizing this FASR when it appears tells the caller the Sequence State of the dancers. As callers build their library of recognizable FASRs, calculating the dancer Sequence State becomes less problematic and less necessary because the Sequence State is embedded in the FASR.

Other callers will mentally track either boys or girls and mentally note when the Sequence State changes. These callers have learned that certain combinations of calls move dancers so that the caller knows the *resulting* Sequence. For example, from Partner Lines the calls 'Square Thru 2, Trade By, Slide Thru' results in an Opposite Lady line OUT of Sequence, whereas 'Square Thru 4, Trade By, Slide Thru' results in an Opposite Lady line IN Sequence.

Coaches need to be prepared to familiarize student callers with a minimal set of FASRs throughout the training session and take the time to point out the Sequence of the dancers in each of these FASRs. Such a minimal set will include Partner Line, Corner Box, 'across the street' Right Hand Lady Box, Lead Right Box, Opposite Lady Line Out of Sequence, Right-faced Two-faced Lines both IN and OUT of Sequence, and both Corner and Right Hand Lady Waves IN and Out of Sequence.

Impact of Sequence

We need to have an awareness of the Sequence State for accurate resolution. The Sequence State also impacts the results of Conversions. In one Sequence State, a Conversion module results in a particular Group. When we apply the same Conversion module in the other Sequence State, the result is the opposite of that Group.

An example is the Conversion module (Magic Module) 'Swing Thru, Ends Circulate, Centers Trade, Boys Run, Bend the Line.' When done from the Corner Box IN Sequence, the Conversion results in a Partner Line IN Sequence. If we call the module after a Corner Box + *Right and Left Thru* (a change in the initial Sequence State from IN Sequence to OUT of Sequence), the result is an Opposite Lady line OUT of Sequence.

The often-used Conversion module from Partner Line, 'Touch $\frac{1}{4}$, Circulate, Boys Run,' converts the Partner Line to a Corner Box. However, if first from the Partner Line dancers change Sequence by executing a *Right and Left Thru*, this same Conversion module results in a Right Hand Lady Box.

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The impact of Sequence is more pervasive if the action begins from a MIXED Sequence State. From Partner Line, execute a 2 Ladies Chain which changes the Sequence (and Relationship) State to MIXED. Applying the same Conversion module from here results, not in a Corner Group, but in a Right Hand Lady Group in a MIXED paired State.

Before executing the Conversion module to the MIXED paired Partner Line, if dancers perform a *Right and Left Thru*, then execute the Conversion module from this MIXED paired and MIXED Sequence State, the result is just the opposite, a Corner Group in a MIXED paired State.

The point is that Sequence has a definite impact on resulting FASRs as dancers move through calls, which makes tracking Sequence a more difficult task than one might first expect. Although one can both map and predict Sequence's impact, it is an exercise probably more suited to the highly experienced caller and those with a taste for a technical deep dive. The rest of us mere mortals familiarize ourselves with the Sequence State associated with different FASRs.

Callers who lean more toward tracking Relationships tend to spot-check the Sequence of boys from time to time. These callers maneuver dancers into a FASR from which the caller will apply a specific Getout. Getouts require specific Sequence conditions to work correctly. The Getout contains the Sequence aspect of the resolution. These callers know which Sequence State is required for the Getout to work. For instance, these callers know that when the Conversion module '*Touch ¼, Circulate, Boys Run*' is applied from a MIXED paired line where men are OUT of Sequence, the resulting FASR allows the Getout 'Swing Thru, Extend, RLG' to resolve the square correctly.

Learning to link certain Getouts to their required FASR is a lengthy process for callers of all skill levels. The more Getouts a caller owns, the more interesting the dance is for the dancers. In developing this skill, callers need to be aware of the Sequence aspect of the various FASRs that allow certain Getouts to work. For the most part, this skill set is generally learned later in the calling experience since it is predicated on knowledge of Sequence and Relationship and working knowledge of the other elements of FASR. As with Relationships, the caller should have achieved minimal Sight calling skills of both one-couple (Burnt Image) and two-couple (Isolated Sight) sight techniques.