Call Analysis Sheet

(An extension and modification of the official CALLERLAB CAS)

**CALL:**

**PROGRAM:**

**DEFINITION:**

Definition explained in your own words:

Official CALLERLAB Definition:

What is the minimum number of dancers needed to execute the call?

Is the call gender specific?

Is this an “ends and centers” call?

Is it a “leader-trailer” call?

Must dancers be facing at the beginning of the call?

Will dancers be facing at the end of the call?

Does the ocean wave or facing couple rule apply to this call?

Is there a mirror image or ``Reverse'' version of the call?

**FORMATION:**

List the possible starting formations with the corresponding ending formation, including the information about any change in the axis.

List the starting and ending quadrants for four representative dancers.

**ARRANGEMENT:**

For each starting formation, are all six possible arrangements allowed? If not, list the allowed arrangements and the disallowed arrangements.

For each starting formation and allowed arrangement, describe how the call changes the arrangement.

**SEQUENCE:**

For each starting formation and arrangement, how does the call change the sequence state?

**RELATIONSHIP:**

For each starting formation, show how the call changes the relationship state.

If applicable, does the call change how dancers are paired?

**BODY FLOW AND HAND AVAILABILITY:**

Describe the motion and hand use of each distinct dancer role in this call at the beginning and ending of the call. Specify if a free hand is needed at the beginning of the call and what hands are available at the end of the call.

What happens if AND ROLL is added?

Can you add “Sweep a 1/4” after the call?

Can you do it double?

What are good preceding calls For Body Flow and Hand Availability? (Avoid both sudden reversal of direction and overflow!)

What are good subsequent calls For Body Flow and Hand Availability? (Avoid both sudden reversal of direction and overflow!)

What are BAD preceding calls For Body Flow and Hand Availability?

What are BAD subsequent calls For Body Flow and Hand Availability?

**TIMING AND CUEING OF THE CALL:**

How many beats are needed to complete the call? (Note: this can depend on initial formation.)

Comment on special considerations such as number of beats required to say the call and the proper lead time: Does the call need to be cued? If so, how? Are there useful filler/helper words? Are there ``helper’’ words or filler words to be avoided?

**DEGREE OF DIFFICULTY:**

What are the “standard” formation and arrangements for this call?

What are considerations when going beyond the standard formation and arrangement? Include ideas for making it easier for the dancers (eg doing it in a getout or other situation where the dancers are in a comfortable ending state).

Which applications should be avoided with a weak or beginner floor?

Does the call depend on dancers recognizing centers and ends?

Does the call depend on dancers recognizing leaders and trailers?

Might some of the dancers have difficulty recognizing which other dancers to work with within the square?

What common mistakes do dancers make when executing this call?

How can you help dancers avoid the mistakes?

**FRACTIONALIZATION:**

Can the call be fractionalized? If yes, what are the parts?

What are fractional parts that are commonly called?

Describe how answers to the questions about body flow and hand availability change in important ways when the call is fractionalized.

**EQUIVALENTS:**

What are some equivalents for this call? (Note differences in body flow and hand availability considerations.)

**MODULES:**

Get-in From SS To Corner Box

Get-in From SS To Partner Line

Get-out From Corner Box To SS

Get-out From Partner Line To SS

Facing Couple and/or Line Zeros

Half-Chicken-Plucker

Other Nice Flow Modules

**SINGING CALL FIGURES FEATURING THIS CALL:**

Full 60-66 Beat Mainstream Figure

Full 60-66 Beat Plus Figure

Undertimed 50-60 Beat Mainstream Figure

Undertimed 50-60 Beat Plus Figure

Advanced Figure

**TEACHING THE CALL:**

What are good flow modules to use before teaching the call?

What is the most concise way to describe the call to dancers?

What tips, tricks, or mnemonics contribute to dancer success?

**STYLING:**

Comment on styling or flourishes that are used with this call.

**Other Comments And Special Notes About This Call:**

Examples: Regional differences, applicability to Zoom/Phantom Dancing, gimmicks,…