



MODULES

When starting out as callers, we need to be able to control the choreography as well as controlling the degree of difficulty. While there are many ways by which this can be accomplished, one of the early ways is through the use of modules. A module is defined as a call or series of calls which will move the dancers from one known FASR to the same or different but known FASR (see Definitions Sheet).

CHICKEN PLUCKER: During clinics or callers' schools, the staff will frequently use the routine labeled "Chicken Plucker". This routine provides the framework for a great deal of the choreography used today. The routine in its simplest form is as follows:

HEADS SQUARE THRU	1	
RIGHT AND LEFT THRU,	2	
PASS THRU, TRADE BY,	3	(Originally Dive Thru, Pass Thru)
RIGHT AND LEFT THRU,	4	
PASS THRU, TRADE BY,	5	(Originally Dive Thru, Pass Thru)
ALLEMANDE LEFT.	6	

ZERO MODULES At the places marked by numbers, a caller can use a module which provides dancing flow and returns the dancers to the same footprints as before. The callers can then continue to call following the basic "Chicken Plucker" route. For instance, at any place the dancers are in facing pairs, a caller could use the following zero module to expand the routine: "Swing Thru, Boys Run, Wheel and Deal". This returns the dancers to the same footprints and expands the dance routine. Another zero module which could be used might be "Touch 1/4, Scoot Back, Boys Run, Pass the Ocean, Girls Trade, Recycle".

EQUIVALENT MODULES Another use of modules is to use a different call or series of calls to accomplish the same choreographic effect as some other call or series of calls. As an example of this, look at the call "Right and Left Thru". There are many equivalents to this single call. One which is commonly used might be "Swing Thru Double". It is true that this will leave the dancers in an Ocean Wave, but if we use "Pass Thru Trade By", it doesn't make any difference to the routine. Another equivalent module might be "Star Thru, Slide Thru" or depending on hand availability "Slide Thru, Star Thru". Both of these modules are the equivalent of a "Right and Left Thru".

While this short paper is only an introduction to the subject of modules, it should give the newer caller an idea of how and when to use modules. If a caller knows and

understands the “Chicken Plucker” routine, then modules allow the caller to expand and alter the routine by the use of these modules to expand the choreography and expand the repertoire of calls available. Check many of the callers you like to dance to and see how many of them use the basic routine of the “Chicken Plucker” as their framework. It is true that they conceal the routine and it may not feel like the same routine you are doing but modules will enable you to do the same thing with practice. You might also recognize that if you use a Zero Module which keeps the same FASR but changes the locations of the dancers, the dance routine appears different to the dancer. As an example, if you call an “Eight Chain Four”, you maintain the same FASR, but the dancers are 180 degrees opposite from where they started.

GET-INS / GET-OUTS If you use one simple Get-In to arrive at Position 1 above, then modules for that equivalent call can be added to your repertoire. Let us assume that you develop four equivalents to “Heads Square Thru”. Let us also assume that you can develop four zero modules to use at any of the numbered points above. If you then can develop four Get-Out routines, you have 4 times 4 times 4 choreographic routines to use effectively. This makes 64 dances you could call by knowing only twelve routines. If you place this into the framework of the “Chicken Plucker”, you can readily see how you can expand and conceal the back and forth nature of the original “Chicken Plucker”.

Then of course, you could repeat the dance examples for the Sides and have another 64 dances to use. Modules can help you develop your choreography because they use short segments of choreography and do not require you to memorize complete home-to-home routines. They lessen the chance of skipping a key call and they enable you to deal with choreography in short bursts and limited memory. As you continue to use modules, they become knowledge available for instant recall and you no longer have to concentrate on the memory aspect of modules. The use of modular choreography is applicable throughout one's calling career regardless of the program which is being called. Modules work well with other Methods of Choreography Control such as Mental Image or Sight Calling. Modules provide that first step which all callers need in order to get started.

Happy Calling.