

**The Square Dance
Knowledge List
(KL)**

SACT

Version 3.07
2010-05-01

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1. Preface

This document is a checklist to be used not only by callers but also by dancers who want a reference to common practice of dancing and calling the Basic, Mainstream and Plus programs. It is designed as common document/checklist for square dance class teachers and class hosts as an instrument for assuring that relevant topics have been covered. Not all aspects are covered here. There are many aspects of giving a square dance class that are covered elsewhere. Therefore references are made here to external documents for in depth information.

Issues regarding calling techniques are covered in caller schools and clinics and are not topics here. Therefore technical terms as Arrangement are just briefly mentioned. Terms like Sequence and Relationship are not relevant to the subject of this document.

The document covers the Basic, Mainstream and Plus program.

The idea is to list, in a concentrated form, what an average dancer should know about the Basic, Mainstream and Plus program when dancing Basic, Mainstream, Plus or Advanced respectively. It is suggested by Callerlab that a dancer at the Plus or Advanced level should know more variations of the Mainstream program but it is not exactly clear to what extent. This document is intended to give some clarification on this topic, based on common practice.

The document is divided into three major parts:

- The first part covering general information about the activity and when to inform new dancers.
- The second part covering terminology and general information about the square.
- The third part is a Basic/Mainstream/Plus list of calls, stating, for each of the most common starting formation, at which level the average dancer can be expected to successfully execute the call. This is based on common practice in Sweden over the last few years.

All parts are designed as tables that can be used as a check-list to verify that all things to be taught at Basic, Mainstream and Plus level has been covered. Also, the third part of the list can be used to revue the variations of Basic and Mainstream calls that should be covered at the Plus and Advanced programs.

It should be clearly stated that this document is intended to change with time according to response received from the readers and from changes made by Callerlab.

However it is also the intention to keep the document small. Therefore the information will be brief and concentrated.

2. About the Activity

There is a lot of information that is relevant to the square dance activity that is not related to choreography. This information must not necessarily be taught by caller/teacher but can preferably be handled by someone else with the right knowledge, for instance, a class host.

It is recommended that this information is delivered to the new dancers in small portions but in such a way that they are well informed when they need to be.

The first column of the table below is for info that is needed before the first open dance.

The second column is for info that is needed before graduation.

The third column is for information that can wait until some time after the graduation.

The last column is for checking when a topic has been covered.

The following table lists the most important things for a new square dancer to know about the activity.

a. The Activity Table

General Terms	Specific Terms	1	2	3	√
1) Teaching	a) Teaching Period b) Teaching Order c) Moving to a new program	- - -	- - -	- - -	
2) Organization	a) International organizations b) Nation wide organizations c) Regional alliances d) The club	 1 1	 2	3	
3) Dances	a) First Dance b) Find More Dances c) Advertising d) Emergency	1 1	 2 2		
4) Information	a) Direct b) Folders c) Flyers d) Square Info e) Internet	1 1	 2 2 2		
5) "Angels"	a) What the new dancer should know b) The benefits of being an angel c) How to become an angel d) How to behave as an angel	1		3 3 3	
6) Proper Behavior	a) Rules of Behavior b) Dress Code c) Badge d) Personal behavior	1 1 1	2		
7) Graduation	a) How to present the graduation b) How to perform the graduation		2 2		
8) History	a) American history of square-dancing b) Swedish history of square-dancing		2 2	3 3	

b. Explanation of the Activity Table.

1. Teaching

Many aspects of holding a Square Dance class are covered in dedicated documents¹ that can be found at the SAASDC home page.

a) Teaching Period

- It is recommended that a period of one year be spent for teaching the fundamentals of each of the programs B, M, P, A1 and A2.
- It is also recommended that a period of another year be spent to teach each level more thoroughly, before moving to a new program.

Note that these recommendations are intended for an average class with teaching occasions at 20-25 times a year, each lasting 1.5-2 hours.

The pace of learning is, of course, very individual. This fact may cause tension in a class, where individual dancers may have the skills to move to a new program, whereas others may not. This can be quite a problem, but the general rule is that it is better to slow down a bit instead of rushing to a new program.

b) Teaching Order

It is strongly recommended that the teaching order recommended by Callerlab is followed. This helps dancers to temporarily join another class and go to a dance, advertised as calls up to a certain number. This does not mean that a teacher cannot do minor changes in teaching order. It could, for example, be a good idea to cover some of the variations the call "Circulate" at an early stage and let the variations of other calls wait. Circulate is too complex to teach in just a few lessons at the end of the teaching period.

A new teaching order for Basic has been published by Callerlab in 2009. SACT and SAASDC have decided to recommend using the old order until fall 1010.

c) Moving to a new program

Callerlab (see organizations below) has published a document called Recommended Dance Time, where the following criteria are listed as a guide for anyone planning to move to a new program. (The following text is a quote)

ALL dancers who wish to learn the next program should have:

1. Thorough comprehension (intellectual knowledge) of the material called at their current and prior programs.
2. Competency in execution of the calls (physical response).
3. Exposure to multiple callers at the current program (live or recorded).
4. The ability to execute calls according to definition in one's current program and in all prior programs.
5. Sufficient floor time to give automatic dance response to all the calls in one's current program. (The amount of this floor time will vary from individual to individual).
6. The ability to help dancers on the floor at the current program.
7. The interest to explore more complex ideas found in the next program.
8. The time commitment to learn a new program.

Additional requirements apply for moving to the Advanced program.

¹ See document on the SAASDC home page under "Klubbmaterial".

2. Organizations

a) International Organizations

- Some information on how square dance is organized on a worldwide basis can be relevant to know. The purpose of Callerlab¹ and the importance of a world wide standard should be mentioned.

b) National Organizations

- The SAASDC² needs to be introduced. What it is good for and what it does.
Examples:
 - a) Maintaining a list of dances
 - b) Publishing the SquareInfo 4 times a year
 - c) Maintaining a website with several documents including this (KL)
 - d) Arranging a national convention and a national square dance seminar annually.
- The number of dance clubs and dancers is common relevant knowledge.
- The existence of different dance resorts is good to know.
- The existence of SACT³ and what it does can be presented to dancers with some experience. Be sure to tell about the courses for new callers:
 - a) SLUG. Basic course for those who want to become teachers (and others).
 - b) SACT caller school. For new teachers who want more education.
- SquareO is a new independent group of people that anybody in the square dance community can turn to for help with conflicts. It is an initiative from SAASDC and SACT. There will be a form to fill for application in the club folder "Klubbpärmen".

c) Regional Organizations

In the case where the local club is a member in an alliance, some information about the purpose of this alliance should be mentioned.

d) The Club

The club must be presented. What it is in relation to other clubs. Some of the following may need to be pointed out:

- The size and organization of the club, members of the board.
- Activities like classes and dances
- Some history of the club
- Club policies, how the club works.
- Membership. How and When? What is expected from members?
- The Club Folder. What's in it?

3. Dances

a) The First Dance

- There is only one first dance that the new dancer will experience. It is very important that this experience is a positive one. It is the responsibility of the host of the dance to discuss the best approach with the callers. It is the responsibility of the caller to be careful when calling for beginners. It is also the responsibility of experienced dancers to help the new dancers along and not frighten them with excessive styling.

¹ Home page: www.callerlab.org

² Home page: www.squaredans.se

³ Home page: www.caller.nu

- It is important to prepare the new dancers for what they can expect to happen at the first dance
- The class teacher should, if possible, attend the dance and dance with the new dancers.
- It is also very comfortable for the new dancer to have some experienced dancers from their own club to join at the dance.

b) More Dances

After the first one or two dances, the beginners must learn how to find information about new dances. It is the responsibility of a class host to provide this information:

- Flyers should be available in class
- Dancers should be informed how to find the information for themselves through Dance lists on the Internet or Square Info newsletter.

c) Advertising

Dances are advertised in the different media mentioned below. Apart from where and when, the cost and who the caller is, it must state the dance programs included.

With a short dance in one hall it is assumed that the programs listed have equal time. A Basic-Mainstream-Plus-dance has 33% of each program. A different distribution may be advertised as BMBP. This indicates that each block of dancing includes 50% Basic and 25% each for Mainstream and Plus.

At larger dances in several halls the distribution of the dance programs is usually advertised at the dance.

A dress code may also be advertised. In Sweden this is usually done in connection with a special theme such as "Western Style". It is up to the arranger of the dance to require ladies to wear dresses unless they intend to dance as gentlemen.

d) Emergency

Whenever an emergency occurs, accident or serious illness, the partner should attend while the rest of the square join and raise their hands to make the caller aware of the situation, to take appropriate action.

4. Information

New dancers need information about the activity directly from the class host or teacher. As time progresses the dancers must be informed on how to find information on their own. Remember to inform about the different media:

- a) Direct. Keep all dancers updated on what is happening with short briefing on class nights.
- b) Folders. A general folder about the club and the activity in general is nice for a new member to read.
- c) Flyers. Inform about the use of flyers and where to find them
- d) Square Info. The SAASDC national Square Dance Newsletter.
- e) Internet. For those who have access to the Internet, this is a very convenient way to find information. The use of an updated home-page and mailing lists for all activities is very efficient, but you must establish a system to reach those who do not have access to the net.

5. Angels

The right way of using "angels" to assist at any level of teaching is very helpful. Their primary task is to be "place holders" in the square, but they can also be helpful in addressing the teacher to problems they see. It is very important to realize that angels are not teachers.

a) What the new dancer should know

Therefore it is a good idea to present the angels and their purpose to the class. That way, new dancers know what to expect from an "angel".

b) The benefits to be an angel

It is also a good idea to let new dancers know about the benefits of being an angel. Let them know that you can learn a lot from being an angel, as this role adds a new perspective to the dance, the one of trying to see the whole square as apposed to just keep track of yourself.

c) How to become an angel

When a dancer has achieved good knowledge about a certain dance program, he or she can be an angel in that program. However, he or she should ask the class teacher about joining the class as an angel. This gives the opportunity for the class teacher to give the information that an angel needs.

d) How to behave as an angel

It is very important that angel knows his or her role. Otherwise an angel can be harmful instead of helpful. There is a document on the SAASDC homepage that covers this issue¹. Being an angel can often mean dancing the opposite sex. Naturally it is a good idea to practice this before doing it in class.

6. Proper Behavior

New dancers need to know the ethical rules right from the start. It is also important that those rules are practiced in class. They must also, unfortunately, be prepared to see violation of the rules by more experienced dancers at open dances. The most important rules are:

a) Rules of Behavior

- Do not square up as an individual dancer
- Do not turn down an offer to dance
- Do not walk thru a completed square or a square being formed
- Do not pass by one square for another. Forming starts from the front.
- Do not stick to the same people in a square for more then one tip
- Do not use excessive styling with people you don't know, especially new dancers

b) Dress code

Callerlab recognizes three official levels of dress code:

- Traditional. This attire includes long pants/trousers and long sleeved shirts for men, blouse and skirt or dress with petticoat for women. Bolos and other attires are optional.
- Proper. Based on the traditional attire, men may have short sleeved shirts and women may wear slacks. Traditional dressing is also appropriate.
- Casual. This means no dress code, i.e. comfortable dress. Traditional and proper dressings are also appropriate.

A dress code may be announced when a dance is advertised. It is not unusual with special recommendations in connection with a theme. See more under advertising above.

¹ See document on the SAASDC home page under "Klubbmaterial" for more details.

c) Badge

A badge should always be worn at dances. It should be placed high where it is easy to read. It is also recommended that badges are worn at club nights, courses and seminars, i.e. at all Square Dance activities. A dancer with multiple memberships may wear any badge of his/her choice.

d) Personal behavior

The activity is a social one and therefore it is important to encourage friendliness and helpfulness.

Personal behavior is a difficult topic to address when problems occur, but sometimes it is necessary to do so, either directly with an individual or to give general information. The topic can be of type personal hygiene, harassment, use of language, aggression, and a number of other things. The SquareO can be of help in serious cases.

One detail worth mentioning is the washing of hands, preferably several times during a dance, since the hands very easily spread disease.

7. Graduation

Let new dancers know about the graduation day long in advance so that they are able to book that day, and have the time to prepare. SAASDC has a set of instructions for clubs on the topic.¹

8. History

A very short history session can be an inspiration at an early stage, even on one of the first nights. Just a minute or two will do. Later on some more historical information can be delivered at, for instance, a club night. In a chronological perspective it is natural to start with the American history before going to the Swedish.

¹ The set has been distributed to the clubs.

3. About the Square

The table below lists general information that is relevant for the Basic, Mainstream and Plus programs, but this information is also relevant to other programs.

Most of the information is standard knowledge for dancers at the Mainstream program and can be used by any dancer but is mainly intended for teachers and class hosts as a checklist for teaching/learning. The last empty column is for checking that the topic has been covered.

The list is marked with the levels of "difficulty".

These levels are:

S for standard knowledge.

D for additional, in-depth knowledge, at that dance program.

X for extended knowledge at that dance program.

Following the table below, there is an explanation of most of the items.

a. The Square Table

General Terms	Specific Terms	B	M	P	A	√
1) The Square	a) Setting up the Square b) Maintaining the Square c) Captain of the Square d) Fixing Broken Squares	S S S S	S S S S	S S S S	S S S S	
2) Dancers Relative to a single dancer.	a) Partner b) Corner c) Opposite d) Boys/Girls e) Right/Left hand dancer f) Right/Left hand Lady/Man	S S S S S X	S S S S S D	S S S S S S	S S S S S S	
3) Positions Relative to the square	a) Heads/Sides b) Couple #1, #2, #3, #4 c) Centers/Ends d) Inside/Outside e) Leaders/Trailers f) Very Centers	S S S D S X	S S S S S D	S S S S S S	S S S S S S	
4) A. Formations ¹ (subsets)	a) Single Dancer b) Facing Dancers c) Couple d) Facing Couples e) In/Outfacing Couples f) Mini Wave g) Box Circulate	S S S S S S S	S S S S S S S	S S S S S S S	S S S S S S S	
4) B. Formations ² of the square	a) Static Square b) Circle c) Right & Left Grand Circle d) Alamo Ring e) Stars f) Thars g) Dixie Grand Circle (Plus) h) Double Pass Thru i) Eight Chain Thru j) Trade By k) Completed Double Pass Thru l) Columns m) ¼ Tag n) ¾ Tag o) In/Out-facing lines p) Parallel Right/Left Waves q) Two-faced lines RH/LH r) Parallel 3 by 1 Lines s) Parallel Inverted Lines t) Tidal forms (o-s) u) Diamonds (various, at Plus) v) Z (Mostly at Plus and above)	S S S S S S X S S S S S S X S S X X X X X	S S S S S S D S S S S S D S S D D D D X	S S	S S	

¹ Sub-formations (part of a square) that are often referenced in the definitions of a call.

² A graphic reference is available at the SACT homepage under "Hämta/Callerlabs definitionssidor".

5) Arrangements	a) Normal Couple	S	S	S	S
	b) Sashayed	S	S	S	S
	c) Boy/Boy Girl/Girl	S	S	S	S
	d) 0, 1/2, 1, 2, 3, 4	X	X	X	X
6) Rules	a) Passing Rule	S	S	S	S
	b) Same position Rule	S	S	S	S
	c) Facing Couples Rule	S	S	S	S
	d) Ocean Wave Rule	S	S	S	S
	e) Foursome Rule	D	S	S	S
	f) Adjustment Rule	X	X	D	S
	g) Squared Set Convention	D	S	S	S
	h) Circle Rule	D	S	S	S
7) Descriptive terms a-e: General f-s: Choreo BMP t-w: Choreo A	a) Patter	D	D	D	S
	b) Hash Call	S	S	S	S
	c) Singing Call	S	S	S	S
	d) Tip	S	S	S	S
	e) Timing	D	S	S	S
	f) Step Thru	D	S	S	S
	g) Pull By (Right, Left)	S	S	S	S
	h) Touch	D	D	D	S
	i) On to the Next	D	S	S	S
	j) Make an Arch	D	S	S	S
	k) Face In/Out/Right/Left	S	S	S	S
	l) Slide	D	S	S	S
	m) Left	D	S	S	S
	n) Step Into the Middle	D	D	S	S
	o) Don't Stop	S	S	S	S
	p) Put Girls/Boys in the Lead	D	S	S	S
	q) On a Double Track	X	D	S	S
	r) Tandem	X	X	D	D
	s) Fractions	X	D	S	S
	t) Beaus/Belles	X	X	D	S
u) Do Your Part	X	X	D	S	
v) When the Formation isn't There	X	X	D	S	
w) Work as a Unit	X	X	D	S	
8) Styling, General	a) Natural Dance Position	S	S	S	S
	b) Dance Steps	S	S	S	S
	c) Swing	S	S	S	S
	d) Bows, Partner/Corner	S	S	S	S
9) Styling, Handhold	a) Couple Handhold	S	S	S	S
	b) Forearm Hold	S	S	S	S
	c) Handshake Hold/Pull By	S	S	S	S
	d) Loose Handhold	S	S	S	S
	e) Hands Up	S	S	S	S
	f) Packsaddle/Palm Star	S	S	S	S
	g) Promenade	S	S	S	S
	h) Twirl	D	S	S	S

b. Explanation of the Square Table.

1. The Square

a) Setting Up the Square

- It is customary to bring a partner before joining a square. This is very important for new dancers to be aware of. It is fully accepted for women to ask for a dance.
- When setting up a square, there may be a tendency for new dancers to make it too large. A distance of about 1.5 to 2 meters is usually sufficient. Also the dancers should be aware that a larger square takes more time to work with, so if dancers feel that the speed is too high, one solution could be to make the square smaller.

b) Maintaining the Square

- While dancing, individual dancers should try to keep the square from drifting, thus avoiding bumping into other squares and objects. Orientation relative to the walls should be maintained. Adjustment may need to be done. See the Adjustment (Square Breathing) part below.

c) Captain of the Square

- It should be known to all dancers that the captain of the square is the couple number one man. It is his choice to promenade or not in ambiguous situations. The other couples should follow the captain's choice.

d) Fixing Broken Squares

When a square has broken down there are different ways to fix it, depending on the situation and experience of the dancers. Hash calls and singing calls are handled differently.

Hash calls:

- If the square partially functioning and the dancers have some experience, there is a chance that they can repair the square on the fly. All dancers should however be prepared to make normal lines (with any partner), which is the alternative if the square can't be fixed on the fly. Preferably the lines should be oriented with one end towards the caller. Additional attention from the caller can be obtained by raising an arm. At the callers command "lines forward and" or something equivalent it is time join the dance.
- In the case of a total breakdown the rule is to square up and have head ladies join hands with their corner and let the heads back out to form lines with the sides.
- The proper way to get original lady back after a breakdown and subsequent promenade home, is to "chain" the ladies, which are not in the right place, back home.

Singing calls:

- The most practical way to repair a square during a singing call is to square up, since a normal singing call starts from this position for each module. If you, as a dancer, keep track of your current corner, this person is a good choice to square up with.

2. Dancers

- a) Partner
In any formation of an even number of dancers connected (holding hands), that can be divided into a number of sets with two people coupled up; the people in those sets are partners.
- b) Corner
For boys: In any formation that is not a tidal formation; the next person (must be a girl) in a clockwise direction is the corner. You may have to turn, aiming your right shoulder towards the center of the set to face that corner. For girls the key words are boy, anti clockwise and left shoulder.

The new Callerlab definitions (june 2008) has a discussion of Partner/corner from a callers point of view.

The most common formations for a Left allemande to the corner are:

Eight Chain Thru

Lines (out- or in- facing)

Ocean Waves (left handed)

Trade By

3. Positions

In the Addendum to the Mainstream Program the following positions (relative to the square) are explained:

- a) Heads/Sides
- a) Couple #1-4
- b) Centers/Ends

Some other positions may also be used and should therefore be explained.

- c) Insides/Outsides.
Can be used whenever it is relevant to the formation.
- d) Leaders and Trailers
The definition of Leaders/Trailers has now been added to the Basic program. Advanced dancers should read this generalized definition. For B, M and P dancers, it is sufficient to know that, in the case where two dancers, one behind the other, facing the same direction, the dancer in front is the leader and the dancer behind is the trailer.
- e) Very Centers.
Normally used for two people at the very center of the formation.

4. Formations

Common Formations

The most common formations at the Basic/Mainstream/Plus-program are listed in **The Square table** above.

Teaching the names of the Formations

It is recommended that the name of a formation is taught when a call is executed form that formation the first time. The difference of right- and left-handed formations should be taught when a left-handed variation of a call is taught for the first time.

It is also important to teach the ending formation. This is also relevant to understand "Square Breathing".

5. Arrangements

a) What is an Arrangement?

The arrangement of a formation describes in what order positions are held by boys and girls. Each formation can be set up in six different arrangements. It is essential for a caller to be aware of these arrangements since the level of difficulty to execute the call is dramatically different for many formations.

It can also be of help for a dancer to be aware of different arrangements, but it is basically sufficient for dancers to know the Normal couple, Half Sashayed couple and Same Sex couple often referenced as BG, GB and BB/GG.

- a) Normal Couple.
A normal couple is a boy and a girl as they started in a static square, boy the left and girl to the right. This has nothing to do with the physical sex of the dancers.
- b) Half sashayed couple
A normal couple where the two dancers have traded places.
- c) Boy/boy, Girl/girl (BB/GG)
Same sex couple.

A more detailed description of Arrangements is not a topic of this document, but the general aspects are listed below:

Arrangements are numbered but this numbering is not something a dancer must know.

The arrangements are named 0, ½, 1, 2, 3 and 4. An example:

For a set of in-facing lines:

- 0 = Normal couples
- ½ = Half sashayed couples
- 1 = Boys together on the left side, girls on the right
- 2 = Girls together on the left side, boys on the right
- 3 = Boys at the end of the line, girls in the center
- 4 = Girls at the end of the line, boys in the center

From a dancer's point of view, in relation to the partner, it is essential to be aware of

- 0 = Normal couple
- ½ = Half sashayed couple
- 1 (2) = Same sex couple

Basically 3 and 4 are combinations of 0 and ½.

It is, however more difficult do dance arrangements of 3 and 4 since there is a tendency for less experienced dancers to try to "fix" the setup, i.e. make it "normal".

For most practical purposes it is easier to identify a line as boys on the end rather than arrangement 3. Therefore arrangements in this document are referenced by the boy-girl order rather than their number.

b) Teaching the names of Arrangements

Arrangements are not discussed in detail in this document. They may be hard for dancers to digest. For more details about FASR (Formation, Arrangement, Sequence, Relationship) there

are Caller School¹ Documents to study. Note that all those details are not required for dancers to know. There are however some general aspects of arrangements. Any arrangement other than #0 (zero) may be left out for some of the calls when teaching the fundamentals. Also, left hand formations may be left out at this stage.

After a thorough teaching (APD, all position dancing) of a level, all calls should have been taught from at least half sashay, and most of the calls also from the other arrangements. It is strongly recommended that these variations be taught before moving to a new program. Also, most left handed formation variations should be taught.

6. Rules

Most rules in this list are discussed in the Introduction or Addendum of each Callerlab Program List. There are, however, some things that are not fully clarified there, so some parts of this document are trying to deal with this.

a) Passing Rule

Whenever two dancers need to pass each other, the pass is done right shoulder.

b) Same Position Rule

Whenever two dancers move forward and need to occupy the same spot they join hands in a right handed mini-wave and share that spot. This often causes "square breathing" i.e. some adjustment needs to be done to allow room for the new formation. Adjustment should be made towards the outside of the formation. See Adjustment rule below.

c) Facing Couples Rule

Some calls, which normally start from ocean waves, can also be done from facing couples. In this case the dancers automatically step to an ocean wave before doing the call. Callerlab now explicitly specifies if the rule is applicable to a call. If the rule is not mentioned, the rule may not be applied. The following calls are typical: Swing Thru, Spin the Top and Fan the Top (not on the Mainstream list). If the definition specifies "waves only", the rule cannot be applied. Example: Recycle

d) Ocean Wave Rule

Some calls, which normally start from facing couples, can also be done from ocean waves. In this case the dancers have already stepped toward the facing dancer to finish the call. A right hand call must be performed from a right handed wave, and a left hand call from a left hand wave. The dancers may need to change handhold for comprehension. In order to apply the rule, the call must not have a different definition starting from waves as for example Circulate. This also applies to facing Dancers. Example: Dosado, Pass Thru, Box the Gnat, Turn Thru. Note that Dosado from a miniwave ends with facing dancers, the theoretical start position.

e) Foursome Rule

This rule is not explicitly expressed by Callerlab, but follows their intention. Calls that were written to be danced mainly in a 4 dancer formation should by default be danced in this foursome, even if the definition is not clear about this. A call like "Swing Thru", normally intended for a 4 dancer ocean wave, should be danced within the foursome regardless if the waves are parallel or "serial²" in a tidal formation.

¹ SACT offers a general introduction course, SLUG, and a more dedicated caller course, the SACT Caller School.

² Wouldn't it be nice if there were a term called "Serial" as opposed to "Parallel"? Serial waves would be two waves connected end to end, whereas a tidal wave would be an 8 dancer unit. Parallel Facing Couples would be part of In-facing Lines and Serial ones would be part of an Eight Chain Thru formation.

Tidal waves or lines should be treated as two separate waves or lines unless otherwise specified by the caller.

Typical calls affected by this rule (at the Different programs) are:

Bend the Line, Swing Thru, Centers Run (Basic)

Cast Off 3/4, Tag the Line, Half Tag, Scoot Back, Walk and Dodge (Mainstream)

Follow Your Neighbor, Trade the Wave, 3/4 Tag the line (Plus)

Example:

In a Tidal Line, the call Half Tag is applied to each of the two lines separately. In order to have all 4 dancers of each line to turn towards the very center point, it would have to be called In Your Tidal Half Tag or by some other means of directional calling¹. In the definition this latter interpretation could be considered default. That is why the rule is necessary.

f) Adjustment Rule (Square Breathing)

If case situations occur where the dancers in that program do not recognize the formation exactly, but a small adjustment would make them do so, then they should feel free to adjust, unless the caller explicitly tells them not to. The idea from the caller could be to create an offset for some purpose. This is the adjustment rule.

It is the responsibility of a teacher to teach the starting formation or formations for each call, and also make the dancers aware of the ending formation so that they can identify a new starting formation. An important way to acknowledge the formation is by handhold.

Example 1:

From a parallel two-faced line the call Tag the Line ends in a completed double pass thru. Dancers may have to move sideways to be able to join hands. If no subsequent call is given, this is what they must do in order to recognize the formation.

Example 2:

Typical case of square breathing: From "lines facing in" the call "Step to an Ocean Wave" would cause the square to expand in one direction. A subsequent "Right and Left Thru" would set the square back to its earlier state.

Whenever a formation, after a single call, due to square breathing, as a result of applying the "Same Position Rule", or for any other reason, does not have enough room, this room must be made available.

Example 3:

Square breathing: From a static square, the call "Heads Swing Thru" would require the sides to move back slightly, allowing the square to expand. A following "Spin the Top" would require the sides to move forward the same amount to let the square collapse to a 1/4 Tag.

Whenever a call ends in a formation that is slightly offset to a standard starting formation at the current dance level, the dancers should feel safe to adjust the offset unless directed otherwise.

Example 4:

From a Two Faced Line, the calls End Fold, Slide Thru ending in an In Facing Line is slightly offset. The following call would probably eliminate the offset, but if time was given, the dancers would probably adjust to Lines. This would also be correct according to the rule.

¹ It would have been nice to have a general prefix, say "Grand", for these situations.

Dancers must be aware that some calls that seem to create space, actually do not. The square breathing rules work against this.

Example 5:

From lines facing out, the call "Centers Step Forward" followed by "Put (new) Centers In" does not create more space between the lines. In this case dancers do actually have to have "eyes in the back of their heads" to reduce any space added.

At the Mainstream program, covered by this document, the Square Breathing usually does not cause much difficulty, but dancers should aware of the mechanism.

g) Squared Set Convention (Static Square Rule)

The Static Square Rule has now been officially recognized. It has been named Squared Set Convention. It deals with what happens when Heads (Sides) start from a static square with a Pass Thru, Square Thru 3 or any other call that will leave them facing the same, or opposite direction as when they started. For the Basic, Mainstream and Plus programs it is assumed that the dancers will occupy one of the footprints of start positions, i.e. step out of the center of the square. This is for historic reasons. If the caller intends the designated dancers to stay in the middle and become centers he/she would have to instruct the dancers to Step Into the Middle before executing the call. This rule is now discussed in detail in the Callerlab Definitions.

h) Circle Rule

When the caller designates two couples on each side of an In-facing Circle and calls a call that applies to facing couples, the circle converts to a squared set.

7. Descriptive Terms

Some terms that can be used, and are used, among callers, are essential for dancers to know. Those terms are often self explanatory as means for additional direction where there is no adequate call to use. The most important ones are described below.

a) General expressions

The following expressions are general.

Patter (Call)	This term is for one of two things: a) Rhythmic fillers used by a caller or b) a Hash-call as apposed of a Singing Call.
Hash Call	A dance where the music is used for the rhythm and pace. Hash calls have free choreography and are usually divided into one ore more choreographic blocks, each ending in the home position.
Singing Call	A dance where a song is used as a background for a more limited choreography where each boy has each girl as a temporary partner in a clockwise order. Singing-calls are limited to about 3½ minutes.
Tip	New dancer may need to know that a set of Hash-/Patter- and Singing Call dances is called a Tip. A tip can sometimes consist of another number of dances and it may also consist of only one type of dance.
Timing	The skill of a caller to deliver each call in exactly the right moment.

b) Choreographic expressions at B, M och P

Some expressions are used by callers to help the dancers to do complex choreography where the calls themselves may not be sufficient. The most common ones are listed below.

Step Through	In the case where a pass thru is not coherent with the definition (i.e. Left Hand Waves), the term Step Thru can be used. Since it is an "any shoulder" Pass Thru from an Ocean Wave it can be used with left hand waves as well as right hand.
Pull By	From facing couples or mini/ocean waves a Right/Left Pull By, or simply Pull By, can be used much the same way as Step Thru.
Touch	Samma sak som Step to a Wave
On to the next	This expression tells the dancer to move forward to the next dancer in current direction. This is usually used as a help after a Pass Thru or Pull By.
Make an Arch	The designated dancers are told to make an arch, usually for a subsequent Dive Thru. This makes it possible to make a Dive Thru from Facing Lines.
Face(direction)	This is directional calling to tell the dancers to face in a certain direction in plain English. Apart from the obvious directions like right, left, in and out, a reference to the partner or corner can be used. Note that the whole body is turned.
Slide	A sideways movement in Mainstream program is part of some calls, like for the inactive dancer in "Run". Other examples are Split the Outside Two and Put Centers In. Otherwise it is not normally used. However it can be used as a directional call in "Slide together" and sometimes "Slide apart". At the Advanced program it is used at a more regular basis as a call.

Left	The term "left" is used in the Basic/Mainstream Program, sometimes as a part of the call (Left Allemande), sometimes as direction of what hand to start with (Left Swing Thru). Left as general concept (Left Tag the Line, etc) is not defined until the Advanced Program.
Step into the middle	Directs the designated dancers to move forward from a static square to become centers. This is to ensure that they stay in the center after a call that would otherwise make them step out of the square. Example: Heads Step Into the Middle and Pass Thru.
Don't stop	This, or equivalent expressions as "Don' Slow Down" or "Keep Walking" tells the dancer to continue a promenade indefinitely for a new call. This is mostly used as tool for callers correct a situation where the couples are not in sequence. It is important that the dancers don't ignore this and promenade home anyway as the caller may take the dancers into a lot of dancing before resolving the square.
Put the ladies/boys in the lead	Directs the designated dancers to move forward in front of the other dancers. This movement can be an integrated part of a call like Ladies Chain and Dixie style to a Wave. In other cases this Directional Call can be used to create a tandem situation for any call that can be done from that position.
On a Double track	Sometimes referred to as "in a single file". This tells the dancers to do a call from tandem formation rather than a facing couple formation. This is typically used with the call Dixie Style to a Wave, but can be used in other situations where the center couples could do the call instead of the intended tandems.
Tandem	Tandem expresses two dancers standing in line behind each other rather beside each other. The term Tandem can be introduced at Mainstream where it is relevant for teaching Dixie Style to an Ocean Wave
Fractions	Some calls are commonly used with fractions, like "Square Thru" (1-5) and "Eight Chain Thru" (1 thru 8). Other calls have a fixed fraction built into them like "Touch 1/4" and "Cast Off 3/4". These fractions can be altered like Touch (0), Touch 1/2 or Cast Off 1/2. These variations would be considered a bit odd at the Basic/Mainstream program. Some calls like "Circulate" can be used with a fraction of 1/2 or 1 1/2 to create various formations. Interrupting a call like Right and Left Grand with "But on the Third Hand" is quite common. Many calls can also be divided into several parts, two or more, like "Swing Thru" (2 parts) and "Spin Chain Thru" (4 parts). This gives a possibility to create new combinations like "Swing Thru 1 1/2" or "3/4 of a Spin Chain Thru". Even at Basic thru Plus parts of a call like "Finnish like a Ferris Wheel" from some special formation can be used. In some cases callers can play with fractions by doing one fraction of a call, then insert another call and finally do the last part of the first call. There is really no limit to how complex the choreography can get, but this is, of course, way beyond the normal Basic/Mainstream Program.

c) Choreographic expressions at Advanced

The Advanced program contains several new concepts that can be applied to the calls in the B, M and P programs.

Beaus/Belles	In a couple facing the same direction, the left hand dancer is the beau and the right hand dancer is the belle. The terminology should not be used before the Advanced program
Do your part	Mostly used for gimmicks where dancers are prompted to their part of a call although the formation is not complete. This applied to a whole concept at the Advanced Program.
When the formation isn't there	A dancer can part of a formation where other dancers of the same formation are imaginary. A typical example is when Ends in a Two-Faced Line are part of an imaginary Diamond.
Work as a unit	Mostly used for gimmicks where two or more dancers are to do one dancers part of a call. At Advanced it can be used on a more regular basis with its similarity the "As Couples" concept.

8. Styling, General

At the Basic, Mainstream and Plus programs, styling aspects are given with each call on the Callerlab definition list. There is, however, a significant amount of additional styling in practical use that is not mentioned in this list. Callerlab recognizes that regional differences exist.

Some styling like twirls and skirt work are covered in the Mainstream definitions. This styling should be taught at a relatively early stage, since new dancers will be confronted with styling at their first dance.

It is important to make a distinction between this standard styling and other additional styling. Dancers are only expected to know the standard styling, and no dancers should be forced to do additional styling if they don't want to. This is especially true for new dancers. However it is a good thing to be aware of additional styling and that any dancer can be "confronted" with it.

9. Styling, Handhold

There are a number of standard handhold positions for different situations. These are listed and explained in the definitions:

a) Couple Handhold

This handhold requires some extra attention.

The general idea is that men hold their palms up and the ladies palms down.¹

If you, as a dancer, are holding hands with the same sex with your left hand, then you should hold your left hand palms down. Accordingly, if you are holding hands with the same sex with your right hand, then you should hold your right hand palms up.²

b) Forearm Hold

c) Handshake Hold/Pull By

d) Loose Handhold (in for example Box the Gnat)

e) Hands Up (in for example Ocean Waves)

f) Box Star/Packsaddle/Palm Star

g) Promenade (with or without skirt work)

h) Twirl

These handholds must all be covered during the course of Basic.

There is, however, one important rule that governs all the others: **Gentle Handhold.**

A dancer should never hold on tight to the hand or forearm of another dancer. Dancing is done by moving your feet, and hands are primarily used for checking the formation. Also be aware that even moderate force applied by the thumb may cause bruises to the forearm you are holding on to. **Never** try to correct another dancer by applying force with your handhold. This may cause injuries or will at least be very uncomfortable to that dancer.

¹ Some people prefer specifying Left/Right-hand dancers instead of Men/Ladies, but that does not comply with Callerlabs definition. Note that in some formations there are no left/right-hand dancers.

² Note that the sex of a dancer is specified by the position at the start of the tip. The rule is also applicable to facing dancers for a single circle. Some people prefer this as the primary rule, but that does not comply with Callerlabs definition.

4. Program List

Updated definitions can be found on the Callerlab¹ home page under "Dance Programs". Note that Callerlab, although having acknowledged Basic as separate Program, still bundles Basic definitions with the Mainstream program. Basic calls are still listed as the first 52 calls of the Mainstream Program.

The following list contains the Basic, Mainstream and Plus programs.

Note that a new teaching order for Basic has been published by Callerlab. Although there are only small changes (circulates and veer have been moved), SACT and SAASDC have decided to stay with the old teaching order until fall 2010.

Read the list as follows:

For each call (in the leftmost column) there can be a number of starting formations listed in the second column. The most common ones are listed. There could also be other relevant description of the call, for example commonly used fractions.

Arrangements are normally not mentioned in order to simplify the list and make it more understandable for dancers as well as callers. In some cases arrangements are listed explicitly as "half sashay" or "same sex" when those arrangements need to be pointed out.

To the right there are columns for the dance programs of Basic, Mainstream, Plus and Advanced. For each dance level there is a note on the level difficulty.

These levels are:

S for standard application.

D for dancers with DBD knowledge

X for experienced dancers or a Walk Thru is required

B for not meeting the rules. It indicates that the use of the call does not fully meet the definition, or that it is not recommended to call at that level, but the dancers will probably do it. This means that using it should be done only for special purposes, letting the dancers be aware that it is not correct according to Callerlab.

The rightmost column is intended for checking that the item has been covered in class.

Example (in this list):

Circle to a line in half sashay is considered difficult at Basic, DBD at Mainstream and standard at Plus.

Circulate ½ from waves is considered difficult at Basic and Mainstream, DBD at Plus and standard at Advanced.

In the following tables these abbreviations are used: RH = Right Hand LH = Left Hand
OW = Ocean Wave.

General lines below refer to any kind line, two faced line, ocean wave, inverted line or 3 by 1 line. Unless otherwise specified, a general line consists of 4 dancers and general lines consist 2 sets of a general line in parallel or tidal.

¹ www.callerlab.org. Note that Callerlab has revised the Basic/Mainstream totally in June 2008. The new list of calls is built more consistent and contains more information than before.

a. Program List Table

Call	Formation	B	M	P	A	√
1. Basic						
1) Circle Left/Right	a) Static Square b) Normal Circle c) Outfacing Circle d) Alamo Ring e) 8 Chain Thru f) Other ¹	S S D D D X	S S S S S D	S S S S S S	S S S S S S	
2) Forward and Back		S	S	S	S	
3) Dosado	a) Facing Dancers b) To a Wave c) Left d) Left to a Wave e) ½ 1½ f) ¼ ¾ g) Right Handed Mini Wave	S S D X X X X	S S S D D X D	S S S S S D S	S S S S S S S	
4) Swing	a) Swing Partner b) Swing Corner c) Add Twirl	S S D	S S S	S S S	S S S	
5) Promenade	a) Couples Normal 1/2 Way b) Couples Full, 1/4, 3/4, Home c) Single File d) Boys/Girls inside e) Star Promenade f) Wrong Way (a-c)	S S S S S D	S S S S S S	S S S S S S	S S S S S S	
6) Allemande Left	a) Static Square or Circle b) Eight Chain Four c) Trade By d) Outfacing Lines e) In facing Lines f) (Sashayed ²) use Arm Turn g) (Same Sex ³) use Arm Turn	S S S S D X X	S S S S S X X	S S S S S X X	S S S S S D D	
7) Arm Turns	a) Facing Dancers b) Miniwaves c) Alamo Ring d) Thar e) Right, Left (specified amount)	S S S D D	S S S S S	S S S S S	S S S S S	

¹ Example: Allemande Left, Circle 3/4 (a two person circle).

² Not proper. Actually a left arm turn to meet partner for a Wrong Way Grand (typically). A face right/left may be necessary to call to have the dancers face the intended person for the left arm turn.

³ The same principal idea as Half Sashay above.

Call	Formation	B	M	P	A	√
8) Right and Left Grand Weave the Ring	a) Static Square b) Eight Chain Thru c) Trade By d) Parallel Waves e) 1/4 Tag, 3/4 Tag f) In facing Lines g) Other h) Wrong Way (a-e) ¹ i) Fractions	S S S S D D D D D	S S S S S S S S D	S S S S S S S S S	S S S S S S S S S	
9) Left/Right Hand Star	a) Boys/Girls b) Heads/Sides c) Heads with Sides	S S S	S S S	S S S	S S S	
10) Pass Thru	a) Facing Dancers b) Facing Couples c) Ocean Waves (right) d) Ocean Waves (left) ² , Step thru	S S D D	S S S D	S S S S	S S S S	
11) Split Two		S	S	S	S	
12) Half Sashay Roll away Ladies in Men Sashay	a) Couples b) Circle c) Half Sashay, Same Sex	S S S	S S S	S S S	S S S	
13) U-Turn Back (13a)	a) Single Dancer b) 1/2 ³ , 1 1/2	S X	S D	S S	S S	
Backtrack (13b)	a) Star Promenade b) Single File Promenade c) Allemande Thar	S S S	S S S	S S S	S S S	
14) Separate Around 1 or 2 a) into the middle b) to a line	a) Trade By b) Heads/Sides Facing Out c) Static Square	S S D	S S D	S S S	S S S	
15) Courtesy Turn	a) Normal b) Sashayed ⁴ c) Same Sex ⁵	S B B	S B B	S S S	S S S	
16) Ladies Chain Family 2 Ladies 4 Ladies Chain Down the Line 3/4 fraction	a) Static Square b) Facing couples c) In facing Lines (4-ladies) ⁶ d) RH Two faced line e) Left Handed Wave f) 2 ladies chain 3/4 (from static square)	S S D S D X	S S S S S X	S S S S S D	S S S S S S	
17) Do Paso	a) Static Square b) Girls/Boys Right Hand Star c) 4 Ladies Chain ⁷ d) Left Handed Wave	S S D X	S S S D	S S S D	S S S S	

¹ The Weave version can be considered to be more difficult.

² To do a Pass Thru from left handed waves, the directional call Step Thru can be used.

³ Note that body flow takes priority over "face towards partner" or "center of set". Vital when fractionalized.

⁴ Does not comply with Callerlab recommendations at mainstream, but has been widely used in Sweden. Be careful using it at Mainstream.

⁵ See note 4 above

⁶ Does not comply with the definition. A directional "To a Line" helps to avoid the conflict to an extent.

⁷ The Courtesy Turn should be left out in this case

Call	Formation	B	M	P	A	√
18) Lead Right/ Lead Left	a) Static Square, Circles b) Eight Chain Thru c) In facing Lines d) Other (Out-facing lines, 2 Faced Lines etc)	S D D X	S S D X	S S S X	S S S X	
19) Right and Left Thru	a) Normal b) Sashayed ¹ c) Same sex ²	S B B	S B B	S S S	S S S	
20) Grand Square	a) Static Square b) Infacing Line (ctrs face) c) Other T-bone ³ d) Fractions	S D X X	S D X X	S D X D	S S X D	
21) Star Thru		S	S	S	S	
22) Circle to a Line	a) Normal b) Sashayed c) Same sex	S X X	S D D	S S S	S S S	
23) Bend The Line	a) Parallel Lines b) 2-faced Lines c) Couples 1/2 Circulate d) Tidal 2-faced Lines e) Tidal Lines f) (Star) Promenade	S S D X X X	S S S D D D	S S S S S S	S S S S S S	
24) All Around the Corner		S	S	S	S	
25) See Saw		S	S	S	S	
26) Square Thru 1-5	a) Normal facing couples b) Start with left hand c) Sashayed d) Ocean waves	S D D X	S S S D	S S S S	S S S S	
27) California Twirl	a) Normal Couples b) Centers of Sashayed Line	S S	S S	S S	S S	
28) Dive Thru	a) Normal Eight Chain Thru b) Eight Chain Thru, ends Sashayed c) Infacing lines, designated couples.	S D X	S S D	S S S	S S S	
29) Wheel Around/ Reverse Wheel Around	a) Normal couples b) Sashayed	S D	S S	S S	S S	
30) Thar Family	a) Normal b) Wrong Way c) Sashayed	S D X	S S X	S S D	S S D	
31) Shoot the Star	a) Normal b) Full Turn	S D	S S	S S	S S	
32) Slip the Clutch	a) Allemande Thar b) Parallel Ocean Waves	S XB	S B	S B	S B	
33) Box the Gnat		S	S	S	S	
34) Ocean Wave	a) Step to b) Balance c) Other ⁴	S S S	S S S	S S S	S S S	
35) Alamo Style		S	S	S	S	

¹ See note 2 above

² See note 2 above

³ Examples: From Static Square, Boys face your partner. From Double Pass Thru, Ends (trailers) face.

⁴ Other variations like Dosa Do to an Ocean Wave and the implementation of Facing Couples rule.

Call	Formation	B	M	P	A	√
36) Pass the Ocean	a) Norm Facing Lines b) Norm Eight Chain Thru c) Sashayed	S D D	S S S	S S S	S S S	
37) Extend	a) Double Pass Thru b) ¼ Tag c) Ocean Waves d) ¾ Tag e) Left versions (b) f) Left versions (c-d)	X S B B D B	X S B B S B	S S S S S D	S S S S S S	
38) Swing Thru	a) RH Waves b) LH Waves c) Tidal Waves d) Waves of 6 and 3 e) Left versions (a-c) f) Left version (d) g) Thar	S D D X D X X	S S S X S X X	S S S D S S D	S S S S S S S	
39) Run/ Cross Run	a) Multiples of a Mini Wave b) Multiples of a Couple c) General Lines (Cross, ctrs or ends) d) Tidal Waves or Lines versions (a-c) e) T-bone (Run) f) T-bone (Cross Run)	S S D D X XB	S S S S X XB	S S S S X XB	S S S S D DB	
40) Trade	a) Mini Wave b) Couple c) Designated (Leaders etc) d) Same sex in a General Line	S S S S	S S S S	S S S S	S S S S	
41) Wheel and Deal	a) Outfacing Lines b) In facing Lines c) Parallel 2-faced Lines d) Quarter Line ¹ e) Tidal 2-faced Line f) Tidal Lines (1-faced) g) Tidal Lines (1-faced, as couples)	S D S S D D X	S S S S S S D	S S S S S S S	S S S S S S S	
42) Double Pass Thru		S	S	S	S	
43) First Couple Go Left	a) Normal couples b) Sashay c) Same sex	S D X	S S D	S S S	S S S	
44) Zoom	a) Double Pass Thru b) Completed Double Pass Thru c) Columns d) Ends of Waves / 2-faced Lines e) Promenade f) 1/2 fraction g) 3/4 fraction	S S D X X X X	S S S D D X X	S S S S S D D	S S S S S S D	
45) Flutterwheel/ Reverse Flutterwheel	a) Normal Couples b) Sashayed c) Same sex	S D X	S D D	S S S	S S S	

¹ Example: From a Double Pass Thru formation, Centers Veer Left.

Call	Formation	B	M	P	A	√
46) Sweep a Quarter (After certain calls in this case. Formation is always facing couples. See definition)	a) Flutterwheel (Reverse Flutter) b) Ferris Wheel c) Wheel and Deal d) Recycle	S D D -	S S S S	S S S S	S S S S	
47) Veer left/right	a) Facing couples b) 2-faced Line c) In-facing lines d) Facing dancers ¹ e) Miniwaves ²	S S D X X	S S D X X	S S S X X	S S S D D	
48) Trade By	a) Normal couples b) Sashayed c) 3/4 Tag d) Other (T-bone etc)	S D D X	S S S D	S S S D	S S S S	
49) Touch 1/4	a) Normal b) Left c) Other Fractions, 1/2, 3/4	S D B	S S B	S S B	S S S	
50) Circulate Split Circulate 1/2 fractions	a) Ocean Waves b) Columns c) Eight Chain Thru d) Designated Dancers e) 2-faced Lines f) Parallel Lines In/Out g) Other General Lines h) Double Pass Thru i) Completed Double Pass Thru j) Split/Box Versions of (a-d) k) Split Versions of (f, h, i) l) 1/2 Versions of (a-d) m) 1/2 Versions of (f-g) n) Split versions of (e, g) o) T-bone	S S S S S S D D D S X X X X X	S S S S S S D D D S S X X X X	S S S S S S D D D S D D D D X X X	S S S S S S S S S S S S S S D S	
51) Ferris Wheel	a) 2-Faced Lines b) Other ³	S X	S X	S D	S D	

¹ Follows the definition but is very rarely used.

² Follows the definition but is very rarely used.

³ Offset formations, for instance 50% or 100% offset parallel 2-faced lines

Call	Formation	M	P	A	√
2. Mainstream					
52) Cloverleaf	a) Completed Double Pass Thru b) Trade By ¹ c) Static Square, All Facing Out	S D X	S S D	S S S	
53) Turn Thru	a) Facing Dancers b) Mini Waves c) Left variations of (a-b)	S S D	S S S	S S S	
54) Eight Chain Thru	a) Eight Chain Thru (normal) b) Eight Chain Thru (Sashayed) c) Odd number d) Fractions	S B D X	S S S D	S S S S	
55) Pass to the Center	a) Eight Chain Thru b) Ocean Waves	S D	S S	S S	
56) Spin the Top	a) Parallel Ocean Waves b) Tidal Ocean Waves c) Left versions of (a-b) d) Facing Lines	S S S D	S S S S	S S S S	
57) Centers In	a) Completed Double Pass Thru b) Eight Chain Thru	S S	S S	S S	
58) Cast Off 3/4	a) Parallel Lines b) Parallel Ocean Waves c) Parallel Inverted Lines d) Parallel 3 by 1 Lines e) Miniwaves, Columns f) Tidal versions of (a-d)	S S S D S D	S S S S S S	S S S S S S	
59) Walk and Dodge	a) Box Circulate b) Facing Couples (Designated dancer)	S S	S S	S S	
60) Slide Thru	a) Facing Dancers b) RH Mini Wave c) Same sex of (a-b)	S S D	S S S	S S S	
61) Fold/ Cross Fold	a) Couple b) Mini Wave c) Wave (Cross) d) Line (Cross)	S S S D	S S S S	S S S S	
62) Dixie Style to an Ocean Wave	a) Facing Couple b) Tandem (On a Double Track) c) Sashayed d) Left	S D D X	S S S X	S S S D	
63) Spin Chain Thru	a) Parallel Waves (right) b) Parallel Waves (left)	S S	S S	S S	
64) Tag the Line/ Tag the Line + direction (Left, Right, In, Out)	a) Parallel Lines b) Parallel 2-faced Lines c) Tidal versions of (a-b) d) Ocean Waves ² e) Tidal versions of (d) ³	S S D X X	S S S X X	S S S S S	

¹ Or other formations where only four dancers are able to do the call

² Left handed waves are recommended due to body flow. Right hand for Left Tags.

³ See note 1

65) Half Tag	a) Parallel Lines	S	S	S	
	b) Parallel 2-faced Lines	S	S	S	
	c) Tidal versions of (a-b) ¹	DB	SB	SB	
	d) Ocean Waves ²	X	X	S	
	e) Tidal versions of (d) ³	XB	XB	DB	
66) Scoot Back	a) R/LH Box Circulate	S	S	S	
	b) R/LH Columns	S	S	S	
	c) R/LH ¼ Tag	D	S	S	
67) Single Hinge (68a)	a) Right handed	S	S	S	
	b) Left handed	S	S	S	
Couples Hinge (68b)	a) Two Faced Line	S	S	S	
	b) Parallel lines	D	D	S	
68) Recycle	a) Normal RH Ocean Wave ⁴	S	S	S	
	b) Normal LH Ocean Wave	D	S	S	
	c) Other Ocean Waves ⁵	X	D	S	
	d) Inverted Lines ⁶	XB	XB	D	

¹ The definition is in conflict with praxis (like Swing Thru). Normally seen as 2 separate (serial) formations. Thus B-mark.

² Not clear weather it is legal at Mainstream. Left handed waves are recommended due to body flow. Right hand for Left Tags.

³ The definition is in conflict with praxis (like Swing Thru). Normally seen as 2 separate (serial) formations. Thus B-mark.

⁴ Normal in this case means BGGB (Arr 0).

⁵ It is often easier to begin variations with BBGG (Arr 1) than GBBG (Arr ½).

⁶ Cycle and Wheel on A1 (with only recycling).

Call	Formation	P	A	√
3. Plus				
1) Acey Deucey	a) Ocean Waves b) Two Faced Lines c) Parallel Lines d) General Lines e) Trade By f) Completed Double Pass Thru g) General columns (some) h) Diamonds i) T-Bones j) 1/2 versions of (a-f)	S S D D D D D D D X	S S S S S S S S D D	
2) Teacup Chain	a) Head Ladies to the Center b) Side Ladies to the Center c) Four Ladies to the Center d) No Ladies to the Center e) 1/2 Sashayed versions of (a-d)	S S S D D	S S S S S	
3) Ping Pong Circulate	a) RH 1/4 Tag b) Sashayed c) LH 1/4 Tag d) Designated Dancers Only e) Center wave turned 90°. (Your part of) ¹	S S D D B	S S S S D	
4) Load The Boat	a) In Facing Normal Lines b) In Facing Sashayed Lines c) Inverted Lines, ctrs facing in d) T-Bone (Ctrs in a column, Ends in a line) ² e) Ocean Wave versions of (a-d) f) All do Centers Part	S S X X X D	S S D D D S	
5) Extend (1/4 Tag from Basic)	a) Double Pass Thru b) 1/4 Tag (Basic call) c) Parallel Ocean Waves d) 3/4 Tag e) Left versions of (b-d)	S S S S S	S S S S S	
6) Peel Off	a) Completed Double Pass Thru b) Double Pass Thru c) Columns (Box Circ) d) From Std Ocean Waves, Ends Fold (serial Z-form) e) LH Columns (serial Box Circ) f) From Tidal Wave, ends of each wave fold g) Ocean Waves (parallel Box Circ) h) Parallel Z-form ³	S S S S S D X X	S S S S S S D X	

¹ Does not comply with the definition, but "do your part of" is a work-around valid at Advanced. Centers and ends follow separate paths. Not proper according to ARC (Application Revue Committee)

² Example: From a Double Pass Thru, Ends Face

³ Example: From Zero-box, Touch 1/4, Girls Fold, Boys Step to a Wave

Call	Formation	P	A	√
7) Linear Cycle (waves only)	a) RH Parallel Ocean Waves b) LH Parallel Ocean Waves c) Tidal versions of (a-b) d) Parallel Inverted Lines ¹	S S D X	S S S D	
8) Coordinate	a) RH Column b) LH Column c) 1/2 Sashayed versions of (a-b) d) Lines facing in/out ² e) 3 by 1 Line, Ctrs in a RH box and Ends facing in ³	S S D XB XB	S S S X X	
9) (Anything) and Spread <i>After calls ending in:</i>	a) Leaders/Trailers b) Ocean Waves c) Directed Dancers	S S S	S S S	
10) Spin Chain The Gears	a) Normal Parallel Ocean Waves b) 1/2 Sashayed versions of (a) c) Left versions of (a-b) d) Turn the stars other than 3/4 e) Fractions ⁴ f) Skip parts ⁵	S D D D X X	S S S D D D	
11) Track 2	a) Completed Double Pass Thru b) Sashayed c) Left	S D X	S S D	
12) (Anything) and Roll <i>After calls</i>	a) Slide Thru b) Touch a Quarter c) Other calls ending so that all can Roll ⁶ d) Other calls ending so that <i>not</i> all can Roll ⁷	S S D D	S S S S	
13) Follow Your Neighbor	a) RH Ocean Waves b) LH Ocean Waves c) Columns d) Spread added to (a-c) e) 1/4 Tag ⁸	S S S S D	S S S S S	
14) Fan the Top	a) Parallel Ocean Waves b) Parallel 2-faced Lines c) Facing Couples d) Tidal versions of (a-b) e) Diamonds	S D S D X	S S S S D	
15) Explode The Wave	a) RH Ocean Waves b) LH Ocean Waves c) Sashayed versions of (a-b) d) Inverted Lines	S S S D	S S S S	

¹ Dancers pass right shoulder but Peel Off according to the starting Hinge.

² Does not end in Diamonds. Ends are in a T-Bone. A Roll "fixes" the T-Bone to a 6 by 2 Acey Deucey formation. Ends Trade will clarify the formation.

³ Ends in Diamonds.

⁴ Example: Do the first half

⁵ Example: Don't do the last Cast Off

⁶ Examples: Right and Left Thru, Wheel and Deal

⁷ Examples: Trade By, Ping Pong Circulate

⁸ Not proper according to ARC (Application Revue Committee), but complies with the definition.

Call	Formation	P	A	√
16) Explode and (Anything) (waves only)	a) RH Ocean Waves b) LH Ocean Waves c) Sashayed versions of (a-b) d) Inverted Lines	S S S D	S S S S	
17) Relay The Deucey	a) Normal RH Parallel Ocean Waves b) Sashayed Ocean Waves c) LH/RH Ocean Waves d) Fractions	S D D X	S S S X	
18) Peel The Top	a) From RH Ocean Waves, Ends Fold (serial Z-form) b) LH Columns (serial Box Circ) c) L/R versions of (a-b) d) From Tidal Wave, ends of each wave fold e) Ocean Waves (parallel Box Circ) f) Parallel Z-form ¹	S S D D X X	S S S S D X	
19) Diamond Circulate	a) RH Diamonds b) LH Diamonds c) Facing Diamonds d) Point to Point Diamonds e) Other formations with inner, medium and outer Diamond ² f) Special Diamonds ³ g) Designated dancers in a Thar h) Generally in a Thar i) When the formation isn't there. ⁴	S S D D D X X X X	S S S S D D D X X	
20) Single Circle To A Wave <i>Reverse</i> ⁵	a) Facing Couples b) Facing Single Dancers c) 3/4 fractions of (a-b)	S S S	S S S	
21) Trade The Wave	a) RH&LH Waves b) Tidal versions of (a)	S	S S	
22) Flip The Diamond	a) RH Diamonds b) LH Diamonds c) Facing Diamonds d) Point to Point Diamonds e) From other formations with inner and outer diamond ⁶ f) Funny Diamonds ⁷ g) Generally in a Thar h) When the formation is not there. ⁸	S S D D D X X X	S S S S S D X X	

¹ Example: From Zero-box, Touch 1/4, Girls Fold, Boys Extend

² Examples: After Couples Half Circulate, after Acey Deucey 1½.

³ Points facing the same direction, activating adjustment rules.

⁴ Difficult but proper at Advanced. Example: From a Two Faced Line

⁵ Reverse Single Circle to a Wave ends in a Left Handed Wave

⁶ Examples: After Couples Half Circulate, after Acey Deucey 1½.

⁷ Points facing the same direction, resulting in centers facing the same direction.

⁸ Difficult but proper at Advanced. Example: From a Two Faced Line

Call	Formation	P	A	√
23) Grand Swing Thru Left Grand Swing Thru	a) RH Tidal Wave b) LH Tidal Wave c) 6 person versions of (a-b)	S S D	S S S	
24) Crossfire	a) RH 2-Faced Normal Line b) LH 2-Faced Normal Line c) Lines Facing In d) Lines Facing Out e) Inverted Lines ¹ f) Ocean Waves ² g) Facing Diamonds ³	S S D D D X X	S S S S S D X	
25) All 8 Spin The Top	a) RH Thar b) LH Thar c) Static Square with everyone facing the partner	S S D	S S S	
26) Cut The Diamond	a) RH Diamonds b) LH Diamonds c) Facing Diamonds d) Point to Point Diamonds e) From other formations with inner and outer diamond ⁴ f) Funny Diamonds ⁵ g) Generally in a Thar h) When the formation is not there. ⁶	S S D D D X X X	S S S S S D X X	
27) Chase Right <i>Left</i> ⁷	a) Normal Lines Facing Out b) Normal Trade By c) Sashayed d) Designated dancers	S S S D	S S S S	
28) Dixie Grand	a) Double Pass Thru b) 1/4 Tag c) Completed Double Pass Thru d) Dixie Grand Circle e) Eight Chain Thru etc. ⁸	S S S S D	S S S S S	
29) 3/4 Tag	a) 2-Faced Lines b) In/Out Facing Lines c) Tidal versions of (a-b) d) Ocean Waves ⁹ e) Left versions	S S S D D	S S S S S	

¹ Preferably with ends facing out.

² Used only followed by Swing in Singing Calls due to uncertain ending formation

³ Ends in a T-Bone Box.

⁴ Examples: After Couples Half Circulate, after Acey Deucey 1½.

⁵ Points facing the same direction, resulting in centers facing the same direction.

⁶ Example: From a Two Faced Line

⁷ No definition in the Plus Program, but is often used anyway. Left Chase can be easier to dance than Chase Left.

⁸ Any formation where a Wrong Way Grand can be called. Complies with definition, but is somewhat odd.

⁹ From Left Hand Waves due to body flow. Left 3/4 Tag from Right Handed Waves

30) Spin Chain and Exchange the Gears	a) Normal Parallel Ocean Waves	S	S	
	b) 1/2 Sashayed versions of (a)	D	S	
	c) Left versions of (a-b)	D	S	
	d) Turn the stars other than 3/4	D	D	
	e) Skip parts ¹	X	D	
	f) Other ²	X	X	

¹ Example: Don't Turn the Star

² Example: Double exchange, Stop in a Column, Keep Walking-Girls U-Tutn Back.