2024 Pride Caller School

# MECHANICS OF CHOREOGRAPHY



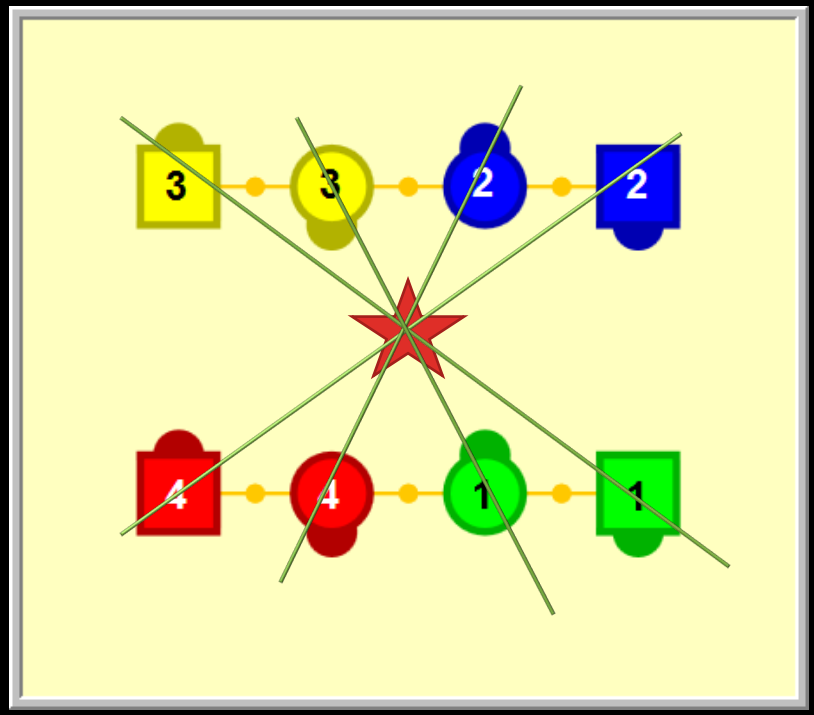
## OVERVIEW

1. Symmetric vs Asymmetric
2. Terminology
3. Understanding FASR
4. Choreographic Symmetry
5. Basic Traffic Pattern
6. Q & A



# SYMMETRIC FORMATIONS

Draw a line from any dancer through the flagpole center of the set. It will perfectly intersect that dancer's diagonal opposite.



# MECHANICS OF CHOREOGRAPHY

## Four checks and balances to confirm Symmetrical formations.



1. **Numerical – Always four dancers on each side**
2. **Gender – Always two boys and two girls on each side**
3. **Diagonally Opposite – Dancers diagonally opposite in the square set will always be diagonally opposite each other**
4. **Formation – The four-dancer formation will be the same on both sides. Creates a “Mirror Image”.**



# ASYMMETRIC FORMATIONS

If any of the four types of balances and checks don't satisfy the rule of symmetry, then your square is Asymmetric.

Two basic reasons for your square to be asymmetric…….

1. The caller used choreography designed to create asymmetric formations
2. Dancer error

Newer callers should stick with Symmetric choreography.

Asymmetric requires TRUST, both from the Dancers and the Caller.

Smooth and confident delivery develops dancer trust.

The Caller needs to trust the material as well as the ability of the dancers.



# MECHANICS OF CHOREOGRAPHY

## TERMINOLOGY

Change Zero Line (ZL) to Partner Line (PL)

Change Zero Box (ZB) to Corner Box (CB)

Change Zero Box Out of Sequence (ZBOS) to Corner Box Out (CBO)

Change Across the Street Box (XB) to Right hand Lady Box Out (RBO)

Establish Across the Street Box + Right & Left Thru as “Right Hand Lady Box (RB)”

Change Lead To The Right Box (LRB) to “Lead Right Box” which would match the acronym

P = Partner
C = Corner
O = Opposite
R = Right Hand Lady
PL = Partner Line
CL = Corner Line

OL = Opposite Line
RL = Right Hand Lady Line
PLO = Partner Line Out of Sequence
CLO = Corner Lady Line Out of Sequence
OLO = Opposite Lady Line Out of Sequence
RLO = Right Hand Lady Out of Sequence

# MECHANICS OF CHOREOGRAPHY

# F.A.S.R.

FORMATION

ARRANGEMENT

SEQUENCE

RELATIONSHIP

# MECHANICS OF CHOREOGRAPHY

## FORMATION - Two distinct characteristics…..

**GEOMETRIC:** The shape or design of the set as it is formed by the physical location of the dancers.

A rectangular shape is common, formed by several popular formations such as facing lines, 8 chain thru, parallel waves and columns.

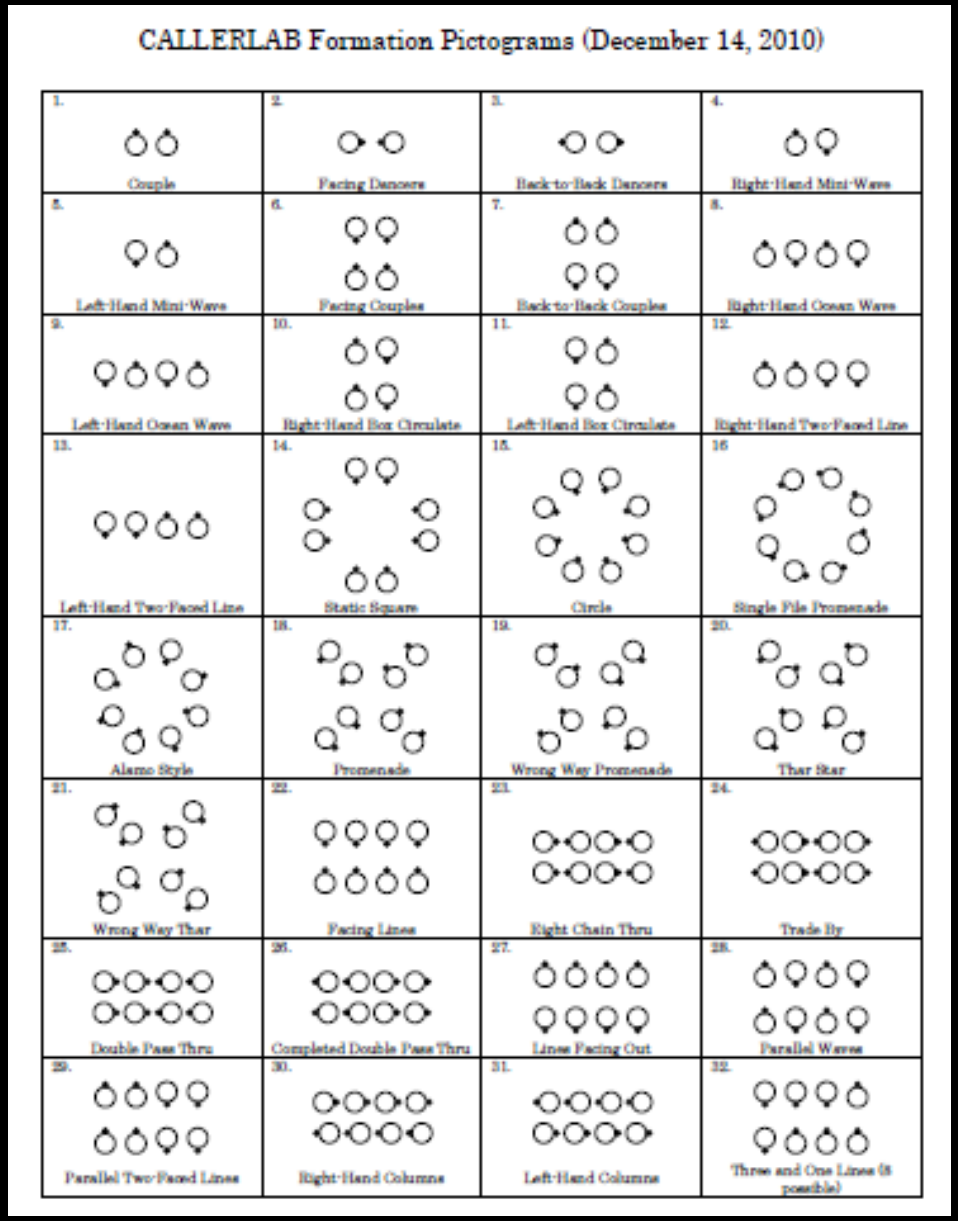
**FACING DIRECTION:** Many formations are created by simply changing the facing direction.

From facing lines simple facing commands can establish: Waves, 8 Chain Thru, Two Faced Lines, Columns, Trade By, Double Pass Thru, etc.

An important element to be aware of is dancer position. You need to be able to quickly identify Ends, Centers, Very Centers, Leaders, Trailers, Beaus, Belles, Outsides, Insides, Points, In-Facers, Out-Facers in the formations.

# MECHANICS OF CHOREOGRAPHY

CALLERLAB has named over 75 different formations.



# MECHANICS OF CHOREOGRAPHY

## ARRANGEMENT

This term defines the six different Boy-Girl placements that are possible in any symmetric formation.

**"0" Facing Lines (Normal Couples) = BGBG Facing Lines**

**"1/2" Facing Lines (Half-Sashayed Couples) = GBGB Facing Lines**

**"1" Facing Lines (Boys on Left) = BBGG Facing Lines**

**"2" Facing Lines (Girls on Left) = GGBB Facing Lines**

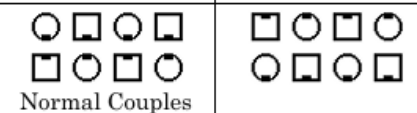
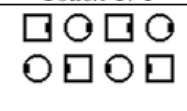
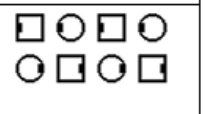
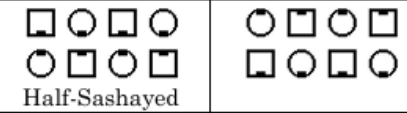
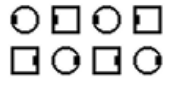
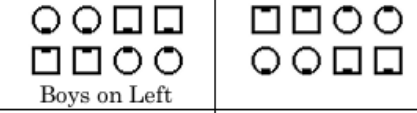
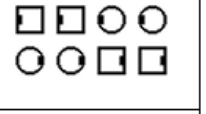
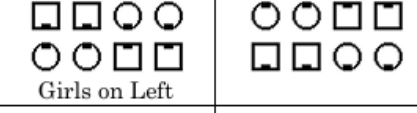
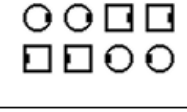
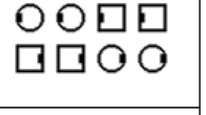
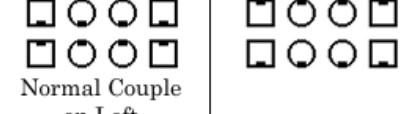
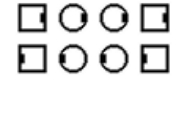
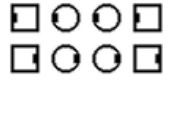
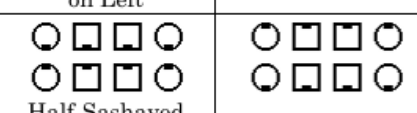
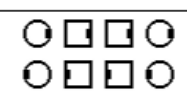
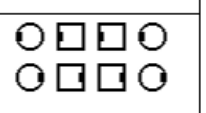
**"3" Facing Lines (Normal Couple on Left) = BGGB Facing Lines**

**"4" Facing Lines (Half-Sashayed Couple on Left) = GBBG Facing Lines**

**NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS**

Approved February, 2023

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| | Facing Lines | Lines Facing Out | Right-Hand Columns | Left-Hand Columns |
|---|---|---|---|---|
| Why | 1980 | Facing Lines: *Pass Thru* | (1980) Facing Lines: *Touch 1/4* | Facing Lines: *Left Touch 1/4* |
| 0 |  Normal Couples |  |  |  |
| 1/2 |  Half-Sashayed |  |  |  |
| 1 |  Boys on Left |  |  |  |
| 2 |  Girls on Left |  |  |  |
| 3 |  Normal Couple on Left |  |  |  |
| 4 |  Half-Sashayed Couple on Left |  |  |  |

# MECHANICS OF CHOREOGRAPHY

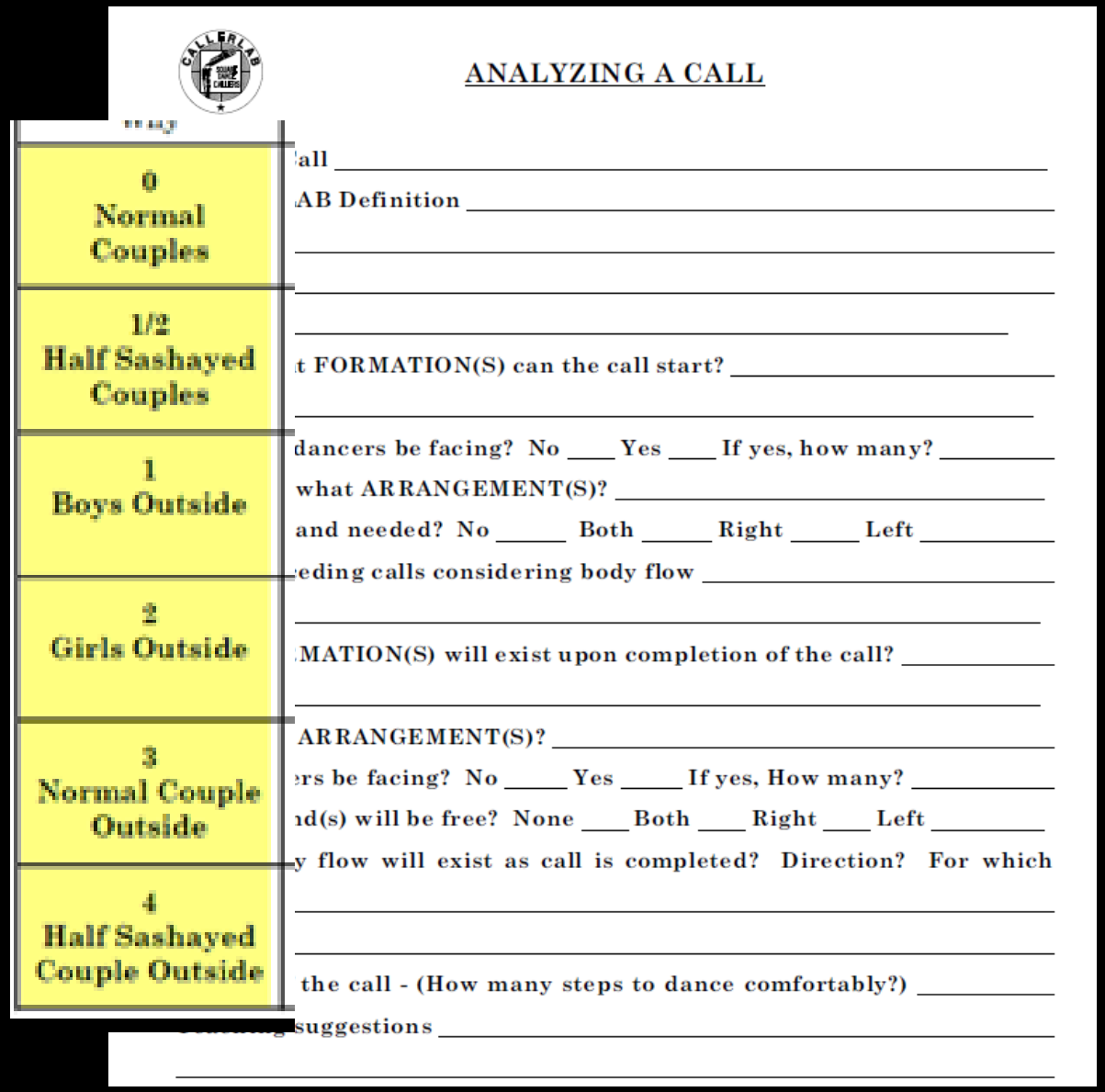
It's imperative to understand what the next call does to the FASR. And if it can even be called from the current formation and arrangement.

Example:
Call: Star Thru
Formation – 8 Chain Thru
Can it be done from Arrangement……

0
½
1
2
3
4



The Formation that will exist after the call is complete is "Facing Lines"



ANALYZING A CALL

| |
|---|
| 0 Normal Couples |
| 1/2 Half Sashayed Couples |
| 1 Boys Outside |
| 2 Girls Outside |
| 3 Normal Couple Outside |
| 4 Half Sashayed Couple Outside |

all _____
AB Definition _____
_____
_____
_____
t FORMATION(S) can the call start? _____
_____
dancers be facing? No ___ Yes ___ If yes, how many? _____
what ARRANGEMENT(S)? _____
and needed? No _____ Both _____ Right _____ Left _____
eding calls considering body flow _____
_____
MATION(S) will exist upon completion of the call? _____
_____
ARRANGEMENT(S)? _____
rs be facing? No _____ Yes _____ If yes, How many? _____
d(s) will be free? None ___ Both ___ Right ___ Left _____
y flow will exist as call is completed? Direction? For which
_____
_____
the call - (How many steps to dance comfortably?) _____
suggestions _____
_____

# SEQUENCE

Sequence is the basic order of the dancers being aligned in a 1-2-3-4 or 4-3-2-1 rotation, either clockwise (CW) or counter-clockwise (CCW) around the set.

- **Most difficult of the four elements to identify.**
- **Callers determine sequence by checking the relative position of a key (sometimes called primary) man and his corner.**
- **Sequence is pretty much only important at the time of resolving.**

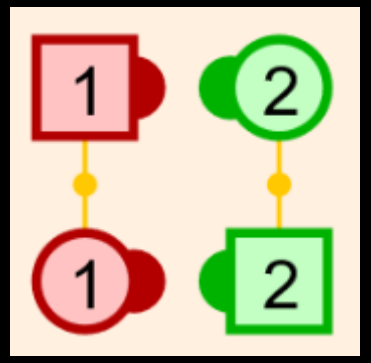
# MECHANICS OF CHOREOGRAPHY

## SEQUENCE FOUR POSSIBLE STATES

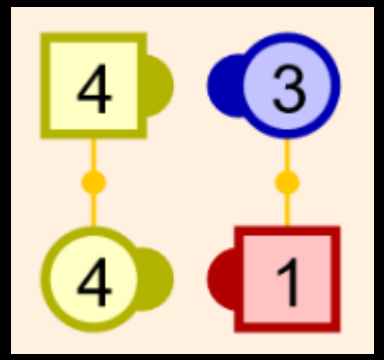
| | Boys | Girls |
|---|---|---|
| 1. | In sequence (CCW) | In sequence (CCW) |
| 2. | Out of sequence (CW) | Out of sequence (CW) |
| 3. | In sequence (CCW) | Out of sequence (CW) |
| 4. | Out of sequence (CW) | In sequence (CCW) |

# RELATIONSHIP

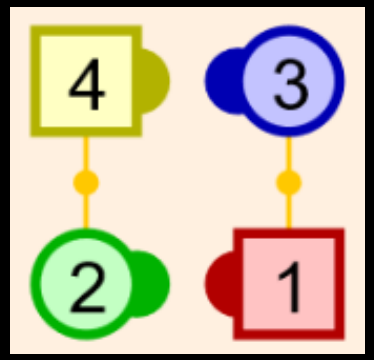
- Relationship is becoming more difficult to recognize. Many callers identify partner relationships by recognizing matching clothing, badges, etc. Not so easy these days as we get more casual.
- Four relationships - Partner, Corner, Opposite, Right Hand
- Recognizing relationships is critical to many of the get outs you use.
- Most callers can quickly see a relationship limited to the dancer being either with partner or not with partner.



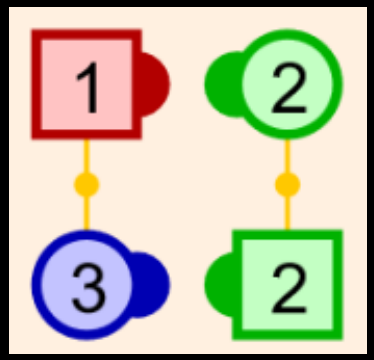

Partner




Corner



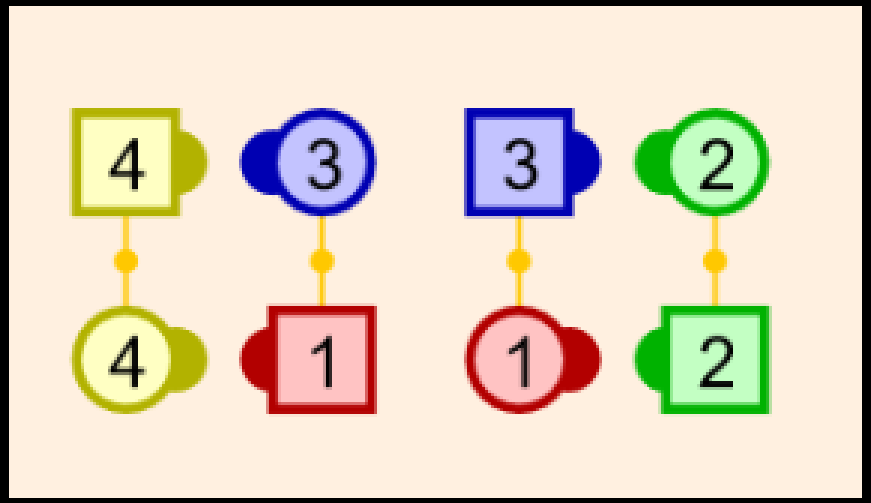

Opposite




Right Hand

# MECHANICS OF CHOREOGRAPHY

## FASR – Quick review

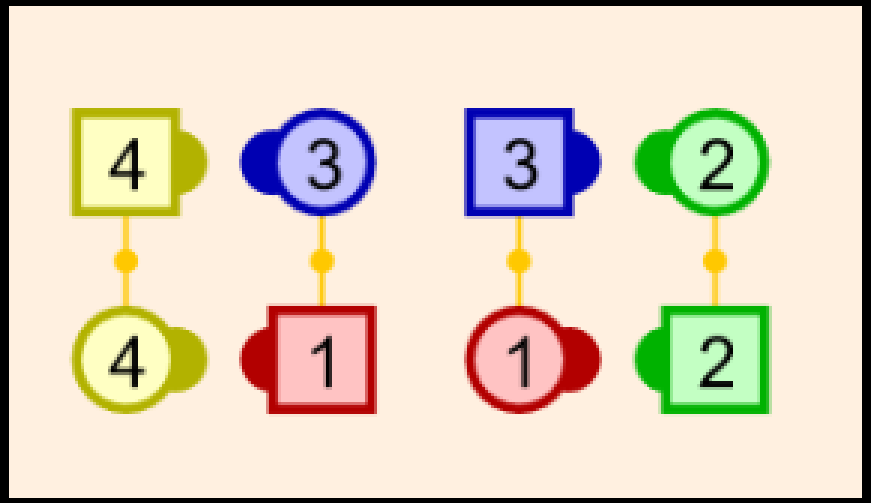



Formation

# Eight Chain Thru

# MECHANICS OF CHOREOGRAPHY

## FASR – Quick review



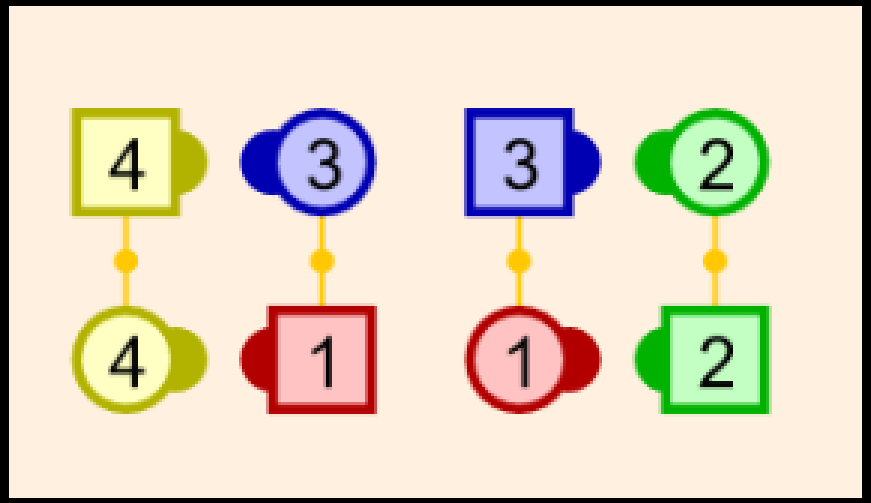

Formation - Eight Chain Thru

Arrangement –

# “0” Normal Couples

# MECHANICS OF CHOREOGRAPHY

## FASR – Quick review




Formation - Eight Chain Thru

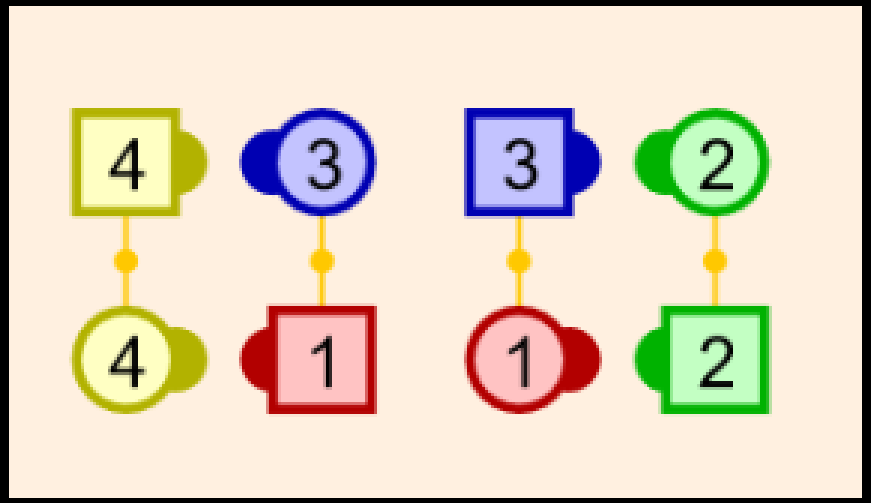
Arrangement - “0” Normal Couples

Sequence -

All In Sequence

# MECHANICS OF CHOREOGRAPHY

## FASR – Quick review




Formation - Eight Chain Thru

Arrangement - “0” Normal Couples

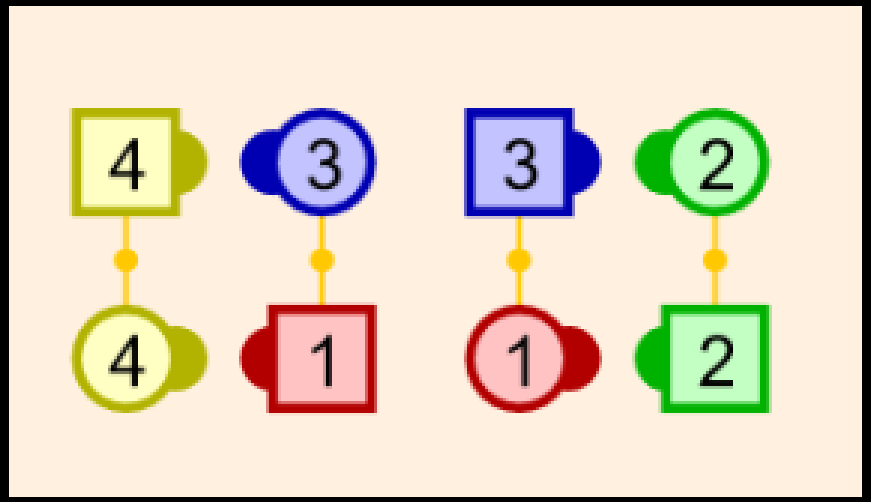
Sequence – In Sequence

Relationship -

Corner

# MECHANICS OF CHOREOGRAPHY

## FASR – Quick review




Formation - Eight Chain Thru

Arrangement - “0” Normal Couples

Sequence – In Sequence

Relationship - Corner

**FASR = Corner Box**

# MECHANICS OF CHOREOGRAPHY

## CHOREOGRAPHIC SYMMETRY

Refers to presentation choices.  It's more about the tools used for the mechanics.

It promotes variety without resorting to the complexity of formations and arrangements.  Using normal arrangements and familiar formations, the caller can create a pleasing experience for the dancers, keep routines relatively short, and provide more opportunities for dancers to win.

Three general types of choreographic symmetry:

1. Directional
2. Location
3. Duplication

# MECHANICS OF CHOREOGRAPHY

## Directional Symmetry

Creates balance by equalizing clockwise rotation with counter-clockwise rotation – right-handed motion with left-handed motion. Works well dealing with newer or weak dancers.  For example…….

First call it Right Handed

Heads Square Thru – Swing Thru - Boys Run – Ferris Wheel – Centers Star Thru – Home

Then call it Left Handed

Heads Left Square Thru – Left Swing Thru – Girls Run – Ferris Wheel – Centers Star Thru – Home

# MECHANICS OF CHOREOGRAPHY

## Location Symmetry

Repeat a routine on different sides of the square. Also works well dealing with newer or weak dancers. Three great tools for moving dancers are Chicken Plucker, Invert & Rotate, and the Acey Ducey effect.

## Duplication Symmetry

Call a routine twice. Once for the Girls & once for the Boys. Or do the entire routine twice as it may Zero out. This type may be more suited to dancers with experience that can handle same sex or half-sashayed arrangements.

# BASIC TRAFFIC PATTERN

The Basic Traffic Pattern, often referred to as the “Chicken Plucker”, is the most effective way to use the mechanics of modules and symmetric choreography.

If you commit this to memory and understand the advantages of knowing FASR, you will become a choreographic master at employing Flow Modules, Zeros, Equivalents, Theming, Resolution, etc.

From a Corner Box:

**Right & Left Thru – Pass Thru – Trade By (1/2)**
**Right & Left Thru – Pass Thru – Trade By (Done)**

# MECHANICS OF CHOREOGRAPHY

