

The Basics Program

Mainstream 1-49

Teaching Manual by
Ernie Kinney

Twenty Lessons, Forty Hours

THE FIRST, SECOND AND THIRD NIGHTS OF CLASS

The teacher should certainly arrive at the hall before any of the class members arrive. BE SURE TO GREET EACH PERSON AND TRY TO REMEMBER HIS OR HER NAME. BE CONGENIAL WITH EVERYONE DURING THIS WELCOMING PROCESS. (THIS IS FOR ALL THREE OPENING NIGHTS).

TIME TO START CLASS

Starting with a BIG CIRCLE is probably the most common method. Assuming you have enough members to form a big circle and hoping that you have enough to form a circle within a circle for your first teaches.

After they have formed the big circle (With each male dancer having his female partner on his right) have each couple introduce themselves and be sure to include any angels that are present in the big circle. You again will introduce yourself and your partner.

Explain to the class that they are embarking on a program called MODERN WESTERN SQUARE DANCING, a program of fun from this night forward. Tell them that they will be involved in the class for about 60 hours. (Do not ever tell them how many lessons or how many weeks it will take). Tell them to feel free to ask whenever they have any questions. Let them know that you will give an answer if you can, or find the answer for them if you cannot.

Now, remember that you are the teacher and these are your students out on the floor. (You are not their master, boss, nor ruler). You must consider them as your customers and treat them as such, if you want them to return.

Lesson #1 - #2 - #3 (2 hour class sessions).

HAND HOLDS (Man's position palms up and lady's position palms down).

THE CROSSED PALMS GRIP IS USED THROUGHOUT SQUARE DANCING.

THIS HAND HOLD IS BASED ON THE NORMAL HAND SHAKE: CROSSED PALMS WITH THUMBS ON THE BACK OF THE HAND. (FIRM, BUT NOT TIGHT). Demonstrate this with your partner. i.e., (hand shake - side by side hand holds - facing opposite directions, hands shoulder high to the ladies).

Circle Left or Right: Join hands with everyone, turn slightly in the direction that you are circling, and shuffle your feet to the beat of the

music. (You should use a record with a strong bass beat for this part of your program or a record with only a bass beat and drum beat).

Also you might go out onto the floor and demonstrate the shuffle step. And you might start by having them tap their feet to the beat of the music, clap their hands to the beat of the music, walk in place to the beat of the music. By doing this you can find the ones who lack rhythm.

CIRCLE FAMILY. Starting formation: two or more dancers.

a. Circle Left.

b. Circle Right.

Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and lady's palms down, elbows bent comfortably so that hands are above the elbow.

TIMING: Standing or static square (ss) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter 4 steps.

SO THE CALL WOULD BE: JOIN HANDS AND CIRCLE LEFT
CIRCLE RIGHT GO THE OTHER WAY BACK. REVERSE THE PATTERN A FEW
TIMES UNTIL YOU AND THE DANCERS CAN GET THE FEEL OF THE
SHUFFLING FEET TO THE BEAT OF THE MUSIC. THEN COMMEND THEM FOR
A JOB WELL DONE.

Let us not forget that the definition of a call is a basis for good choreography, so use
the definition to its fullest. For example:

Above "two or more dancers" - IF IT WILL HELP YOU TO GET THE DANCERS IN A
DIFFERENT POSITION OR A POSITION THAT YOU WANT THEM IN, YOU CAN
CALL: *HEADS (SIDES) JOIN BOTH HANDS WITH YOUR OPPOSITE AND CIRCLE
LEFT HALF WAY.* (Think of what equivalents this
would cover).

Now we teach FORWARD AND BACK and you can demonstrate this from the callers
stage.

Step left, right, left, touch right - back with right, left. right, left. (while explaining or
demonstrating this you might call it like this "Step forward
two, three touch, step back two three touch. Remember you can start
on either foot, left or right.

FORWARD AND BACK. Starting formation: single dancer.

Each dancer steps forward three steps and pauses while bringing the free foot
forward and touching it to the floor without transferring weight.

Each dancer then steps back three steps beginning with the free foot and pauses
while touching the free foot beside the weight bearing foot.

SO THE CALL WOULD BE : GO FORWARD UP TO THE MIDDLE AND BACK.
OR - GO FORWARD AND BACK - 1 - 2 - 3 - TOUCH, BACK - 2 - 3 - TOUCH.

Now we are circling left or right the call should be (CIRCLE LEFT) - STOP, FACE TO THE CENTER - GO FORWARD UP TO THE MIDDLE AND BACK, ETC..

LATER IN YOUR TEACHING PROGRAM YOU WILL BECOME INVOLVED WITH LINES OF FOUR AND OTHER SITUATIONS WHERE THE CALL FORWARD AND BACK IS NOT FEASIBLE. THE REST OF THE DEFINITION SHOULD PROBABLY BE CALLED:

ROCK FORWARD AND BACK.

From facing lines of four or similar situations where eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center outside hands may be touched palm to palm. As the foot is brought to touch (on the 4th and 8th counts), it should remain on the floor.

TIMING: Static Square all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps: balance, 4 steps.

DO SA DO. - Starting formation: facing dancers

Dancers advance and pass right shoulders. Without turning, each dancer moves to the right, and passes in back of the other dancer. Then moving backwards, each dancer passes left shoulders, returning to the starting position.

STYLING: Men - arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies - both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass. *HOWEVER YOU MUST REMEMBER THAT THE LADIES SKIRT WORK WILL BE TAUGHT AFTER THEY ARE IN SQUARE DANCE ATTIRE.*

TIMING: Static square with corner, 6 steps; with partner, 6 steps; from box formation (see "Dancer Tips" at Basic #20), 6 steps; static square across the set, 8 steps.

SWING - Starting formation: facing dancers (man and lady).

Shuffle swing - Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right, until facing the same direction as the man; they form a couple.

STYLING: Men - left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should be erect. Ladies - right hand palm down on the man's left hand, left hand on man's right shoulder, arm resting on man's right arm. Footwork: WALK AROUND - use short walking or shuffling steps around the central point. BUZZ STEP - right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Ending Position: Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only - lady's option). (*SHOW THIS WHEN YOU TEACH TWIRLS*). To twirl the man raises his left hand over the lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in the position for the promenade.

TIMING: Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

Now you have your demo couple, or you and your partner preferably, step out in the center of the circle and show the DO SA DO.

At the same time demonstrate the types of SWINGS. i.e. Shuffle Swing or the Buzz Step.

NOW OUR CALLING WOULD SOUND SOMETHING LIKE THIS:

CIRCLE TO THE LEFT, CIRCLE TO THE RIGHT, CIRCLE TO THE LEFT, ETC. --- FACE TO THE CENTER - GO FORWARD AND BACK - 1-2-3-TOUCH BACK 2-3-TOUCH. FACE YOUR PARTNER - DO SA DO - SWING YOUR PARTNER, FACE TO THE CENTER, CIRCLE LEFT, ETC.

Now you will start the teaching of the PROMENADE FAMILY, first using the call - COUPLES PROMENADE AROUND THE BIG CIRCLE.

Here is a good time to talk about HAND HOLDS. Have each dancer face their partner and shake hands. (Explain that all hand holds in square dancing are based on the normal hand shake - Crossed palms). Now that they are holding (shaking) hands, have the men walk forward and to the inside while the ladies start a right face turn and join left hands underneath the right hands and now they are right shoulder to left shoulder facing counter-clockwise and in proper PROMENADE position. Here is another chance for you to emphasize the shuffle step and no head bobbing.

The call then: *PROMENADE, GO ROUND THE RING, WALK ALONG WITH THE PRETTY LITTLE THING - BACK OUT AND JOIN HANDS AND CIRCLE LEFT, etc. - GO INTO THE MIDDLE AND YOU BACK RIGHT OUT, FACE YOUR PARTNER - DO SA DO - SWING YOUR PARTNER - GO INTO THE MIDDLE AND BACK RIGHT OUT - FACE YOUR PARTNER - PROMENADE YOUR PARTNER, Etc.*

PROMENADE FAMILY - (Full - 1/2 - 3/4)

a. COUPLES PROMENADE. Starting formation: Promenade.

As a unit the couple walks forward around the circle counter-clockwise. Unless otherwise specified, they promenade until reaching the man's home position. At the end of the promenade, the couple turns, as a unit, to face the center of the set.

If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around.

- b. SINGLE FILE PROMENADE. Starting formation: single file promenade
(to be taught later).

Dancers move forward in a single file, counter clockwise or clockwise around the circle as directed.

STYLING: In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in the man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swing motion. (*ONCE AGAIN, AFTER THEY ARE IN SQUARE DANCE ATTIRE*).

TIMING: Static square, couples promenading full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps; people promenading inside, 8 steps.

IDENTIFY YOUR CORNERS.

Now an angel couple or you and your partner should move to the center of the big circle and show the class how to do right and left forearm turns. Be sure that they understand the ending position following the turns. (*YOU SHOULD FINISH BACK TO BACK FOLLOWING A RIGHT OR LEFT FOREARM TURN*).

ALLEMANDE FAMILY: Starting formation - any position where the dancers can conveniently turn 90 degrees or less to face their corner.

- a. ALLEMANDE LEFT: Dancers face their corners and turn by the left forearm.

Releasing armholds and stepping forward, each dancer ends facing his/her partner. (*TO BE TAUGHT FROM STATIC SQUARE*).

- b. LEFT ARM TURN: Starting formation - facing dancers. Dancers join left forearms and walk forward around each other the distance specified; e.g. half (180 degrees), three quarters (270 degrees), full (360 degrees), etc.

- c. RIGHT ARM TURN: Like left arm turn except dancers turn with the right forearm.

STYLING: The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he/she is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

TIMING: Full around 8 steps; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps.

Practice something like this: JOIN HANDS, CIRCLE LEFT, NOW REVERSE BACK GO THE OTHER WAY ROUND. - FACE TO THE CENTER - GO UP TO THE MIDDLE AND BACK - FACE YOUR PARTNER - DO SA DO - SWING YOUR PARTNER - FACE TO THE CENTER - GO FORWARD UP TO THE MIDDLE AND BACK - FACE YOUR PARTNER - TURN YOUR PARTNER WITH A RIGHT HAND ROUND, NOW TURN YOUR CORNER WITH A LEFT HAND ROUND - TURN YOUR PARTNER WITH A RIGHT HAND ROUND AND BACK TO THE CORNER FOR LEFT ARM TURN - SHAKE HANDS WITH YOUR PARTNER AND PROMENADE etc.

You may use right and left arm turns in the big circle if you wish. (definition later in this article).

These routines should take about thirty minutes of your class time. To finish the first segment you should have the class promenading around the hall and designate a couple to COME DOWN THE MIDDLE AND EACH COUPLE NOW MUST FOLLOW THE COUPLE IN FRONT OF YOU FOR THE GRAND MARCH. AS THEY APPROACH THE FRONT OF THE HALL YOU SHOULD DESIGNATE - FIRST COUPLE GO LEFT, SECOND COUPLE GO RIGHT AND EVERY OTHER COUPLE GO EVERY OTHER WAY. NOW WHEN YOU MEET IN THE BACK COME DOWN IN FOURS. (REPEAT) FIRST FOUR GO LEFT, SECOND FOUR GO RIGHT, EVERY OTHER GROUP GO EVERY OTHER WAY. WHEN YOU MEET AT THE BACK OF THE HALL, COME DOWN IN EIGHTS. AS THE EIGHTS REACH THE FRONT, HAVE THE FIRST EIGHT SLIDE

LEFT, NEXT EIGHT SLIDE RIGHT, THIRD EIGHT COME INTO THE CENTER,
AND YOU CAN GET THEM INTO EIGHT DANCER CIRCLES IN THIS MANNER
(have the two end people of each line join hands to form the circles) AND THEN
STOP THEM AND HAVE THEM SQUARE THEIR SETS. You'll probably have to
show them how to get into squares.

IT IS NOW TIME TO TAKE A BREAK AND MIX AND MINGLE WITH THE CLASS
MEMBERS. HOWEVER, YOU MUST FIRST HAVE THEM PUT AN (X) WHERE
THEY ARE STANDING AND WHEN THEY HEAR YOU CALL SQUARE YOUR SETS
THEY SHOULD COME BACK AND GET ON THE (X)
THAT THEY LEFT.

Welcome the dancers back: Each couple has a position that they are occupying in
the square in relationship to the other couples. The couple with their back to the
(band, music, caller, stage) is known as the number one couple. The couple directly
across from them and facing the front of the hall are known as the number three
couple. Couple number one point to the couple on your right - thank you - you are
pointing to the number two couple. Number two couple point straight across the
square. You are pointing to the number four couple. Now all four couples point to your
opposite couple. Very good.

So, if you noticed, the couples are numbered, starting with the couple with their back
to the caller - 1, 2 , 3, and 4 counter clockwise.

Now couple numbers 1 and 3 (the odd couples) are known as the HEADS,
or the TWO HEAD COUPLES. The couples numbers 2 and 4 (the even couples) are
known as the SIDES or the SIDE TWO COUPLES.

NOW EACH OF YOU COUPLES ARE STANDING IN WHAT WE SHALL CALL FOR
NOW YOUR HOME POSITION. SO WHEN THE CALLER CALLS PROMENADE
HOME YOU WILL RETURN TO THE MAN'S HOME POSITION IN THE SQUARE.

Now that the dancers are SQUARED away, you can identify each dancer's relationship with each other dancer in the square i.e. - Each man has his,

1. Partner on his right.
2. Corner on his left.
3. Opposite lady straight across the set.
4. Right hand lady to his right with that other guy.

Each lady has, 1. Her partner on her left. 2. Her corner on her right.

3. Her opposite gent straight across the set.
4. Whoever that guy is who has her as a right hand lady, we have not yet found a name for him.

NOW THAT YOU HAVE IDENTIFIED THE DANCERS IN THE SQUARE AS TO THEIR RELATIONSHIP WITH ONE ANOTHER, YOU MUST GET ON WITH THE FUN OF DANCING. WE MIGHT BEGIN BY REVIEWING ALL THE THINGS THAT YOU HAVE BEEN DANCING IN THE BIG CIRCLE.

YOU CAN NOW ADD THE ARM TURNS AND PROMENADES AND ARM TURNS AND SWINGS, etc., AND PRACTICE THESE. NEXT, YOU WILL INTRODUCE THE RIGHT AND LEFT GRAND FAMILY - OR PART OF IT ANYWAY.

RIGHT AND LEFT GRAND FAMILY. Starting formation: square or circle or any position where the dancers may conveniently turn 90 degrees or less (if necessary) to face opposite sex, men facing counter-clockwise, ladies clockwise.

a. RIGHT AND LEFT GRAND.

If necessary, dancers turn 90 degrees or less to face opposite sex (men counter-clockwise, ladies clockwise), join right hands, if not already joined, and pull by. Each moves ahead around the circle and gives a left hand to the next, a right hand to the next, and a left to the next until each dancer meets the person with whom he/she started.

b. WEAVE THE RING.

The Right and Left Grand without touching hands.

c. WRONG WAY GRAND

Like Right and Left Grand, but men move clockwise and ladies move counter clockwise. (*THIS CAN BE TAUGHT A LITTLE LATER*).

STYLING: In the right and left grand, all dancers' hands are involved with alternating pull-by movements (no twirls.) Arms should be held in natural dance position, and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In a weave the ring, ladies will work their skirt (if they have one) with both hands as they move around the square, not exaggerated but with both hands on the skirt. Men hold hands in natural dance position. The motion is one with the circle not too large. The dancers lead with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer.

TIMING: Until you meet your partner on the other side, 10 steps.

I think that you can now have a lot of fun with what you know: So let us play.

JOIN HANDS AND CIRCLE TO THE LEFT, NOW CIRCLE TO THE RIGHT, GO THE OTHER WAY BACK, CIRCLE LEFT, CIRCLE RIGHT, CIRCLE LEFT, CIRCLE RIGHT, CIRCLE LEFT AND AROUND YOU GO (AH! YOU LEARNED TO DO THE TWIST) - FACE TO THE MIDDLE - GO FORWARD UP TO THE MIDDLE AND BACK - FACE YOUR PARTNER, DO SA DO - SWING YOUR PARTNER, PUT HER ON YOUR RIGHT, CIRCLE TO THE LEFT, DO AN ALLEMANDE LEFT WITH YOUR CORNER, TURN YOUR PARTNER BY THE RIGHT HAND ROUND, DO AN ALLEMANDE LEFT WITH THE CORNER AND THEN DO A RIGHT AND LEFT GRAND, GO IN AND OUT AND AROUND YOU GO, AND WHEN YOU MEET YOUR PARTNER, DO A DO SA DO, STEP RIGHT AND GIVE HER A SWING, AND PROMENADE HER HOME AGAIN.

Then you might have couples # 1 & 3 go up to the middle and back.
Couples # 2 & 4 hold up your hands, etc. - All the head ladies hold up your hands.
etc. Then you might have the two HEAD COUPLES do a DO SA DO -
Now the SIDE COUPLES do a DO SA DO. Good practice and their first time
to do a Do Sa Do with another couple.

STAR FAMILY. Starting formation: facing dancers, facing couples, square, circle.

a. LEFT HAND STAR.

b. RIGHT HAND STAR.

The directed dancers step forward and extend designated hands to form a left or right hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of 1/4 - 1/2 - 3/4 - or a complete revolution (full).

STYLING: In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level - palms touching), arms bent at the elbow. Men's outside arms in natural dance position, ladies outside hands work skirt. *WHEN SHE HAS ONE*).

TIMING: 4 people full around, 8 steps; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps; 8 people full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.

Now you can add this choreography to what you have been doing from the circle formation.

CIRCLE LEFT - MEN STAR BY THE RIGHT HAND ROUND - PASS YOUR PARTNER BY - ALLEMANDE LEFT WITH THE CORNER - - - AND MEN STAR BY THE RIGHT AND BACK BY THE LEFT - TURN YOUR PARTNER RIGHT ALLEMANDE LEFT WITH THE CORNER.

REMEMBER THIS IS DRILL - REPEAT THESE THINGS OVER AND OVER UNTIL THE DANCERS SEEM TO BE DOING ALL RIGHT WITH THEM. MAYBE SOME WILL NOT BE DOING SO WELL SO WE MIGHT DRILL A LITTLE MORE.

STAR PROMENADE. Starting formation: star, promenade.

Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

STYLING: Men's inside hands joined the same as in a right or left hand star, outside arm around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt.

TIMING: 4 couples full around, 12 steps; three quarters, 9 steps; one half, 6 steps; one quarter, 3 steps. 4 couples full around with a back out at home 16 steps.

NOW WE ADD THIS TO OUR CHOREOGRAPHY:

CIRCLE LEFT - MEN STAR RIGHT - PICK UP YOUR PARTNER, STAR PROMENADE - GIRLS ROLL BACK, LEFT ALLEMANDE.

THEN WE GET EVERYONE INVOLVED WITH THE STARS:

CIRCLE LEFT - MEN STAR RIGHT - BACK BY THE LEFT - PICK UP YOUR PARTNER, STAR PROMENADE - GIRLS TURN AROUND, GO THE OTHER WAY ROUND - MEET YOUR PARTNER, TURN BY THE RIGHT - LEFT ALLEMANDE

CIRCLE LEFT - MEN STAR RIGHT - BACK BY THE LEFT - PICK UP YOUR PARTNER, STAR PROMENADE - GIRLS TURN OUT, GO THE OTHER WAY BACK - BOYS STEP IN BEHIND YOUR DATE AND MAKE A RIGHT HAND STAR - STAR ALL EIGHT - GIRLS ROLL BACK, PASS ONE MAN - LEFT ALLEMANDE.

AFTER PRACTICING THESE FOR A WHILE (BE SURE YOU DON'T GO TOO LONG WITHOUT A BREAK), WE ARE NOW READY TO GET INTO SOME MORE INTRICATE CHOREOGRAPHY. WE CAN COMBINE THE NEXT TWO CALLS AND THROW IN A LITTLE THING CALLED SEPARATE AND USE THE GOAL POST SYSTEM FOR SEVERAL LESSONS TO COME.

When the dancers return to their original "X" for the third tip, you can have all the head or side couples rotate one square counter-clockwise, to meet some new dancers - give them time to get acquainted.

PASS THRU. Starting formation: facing dancers.

Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position, but neither dancer changes facing directions.

STYLING: Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.

TIMING: From static square, heads or sides passing thru across the set, 4 steps; box, 2 steps.

SPLIT THE OUTSIDE COUPLE. Starting formation: facing couples

The active or directed couple moves forward between the outside couple who side-steps slightly to let them through, then side steps back together again.

STYLING: Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.

TIMING: Static square, heads or sides pass thru around one to a line,

8 steps; around two to a line, 10 steps; to home, 12 steps. From a box, insides split the outsides to a line, 4 steps; to home position, 6 steps.

SEPARATE. Starting formation: couple

The dancers in the couple turn back to back with each other and walk forward and around the outside of the square. The distance traveled is determined by the next call.

STYLING: Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional.

TIMING: 2 steps.

GOAL POSTING.

You are going to make the HEADS active first - SIDES serve as goal posts.

HEADS PASS THRU (Emphasize that they pass barely thru). *SEPARATE*

Here you will have to cue the separate like (boy go left, girl go right). *GO ROUND ONE PERSON (SQUEEZE IN BETWEEN THEM AND COME INTO THE MIDDLE)*

The heads are now in the middle and sides are behind them.

IN THE MIDDLE PASS THRU - SPLIT THE OUTSIDE COUPLE (Now we must talk to the GOAL POSTS. They are in the dancing mode also. As the heads

go between them they separate and move forward and then rotate back into position after the action has taken place. *SEPARATE GO ROUND ONE*

AND COME DOWN THE MIDDLE (they are now back with their partner and ready to repeat this action from the opposite position). *PASS THRU -*

SEPARATE GO ROUND ONE - COME INTO THE MIDDLE - PASS THRU -

SPLIT THE OUTSIDE TWO - SEPARATE GO ROUND ONE AND EVERYBODY SWING YOUR PARTNER. Repeat this action for the sides.

YOU CAN USE THIS SAME CHOREOGRAPHY FOR A SINGING CALL AT THIS TIME IF YOU LIKE:

LETS DO: FOUR IN THE MORNING (this is produced by several labels)

Opener, Middle Break, Ending:

(Circle Left)

It's Four In The Morning And Once More The Dawning

Just Woke Up The Wanting In Me

Left Allemande Your Corner, Come Home A Do Sa Do

Men Star By The Left Inside You Know

Turn Your Partner By The Right, Your Corner Allemande

Come Back Swing Your Own And Promenade

It's Four In The Morning And Once More The Dawning

Just Woke Up The Wanting In Me

Figure: (twice for heads, twice for sides)

One And Three (2 & 4) Pass Thru, Separate 'Round One

Come Into The Middle And Pass Thru And Then (Split Two)

Separate Go 'Round One Come Down The Middle Again

Pass Thru, Separate 'Round One

Come Into The Middle, Pass Thru, Split The Outside Two

Around One, Everybody Swing Partner, (Promenade)

It's Four In The Morning And Once More The Dawning

Just Woke Up The Wanting In Me

You can use this figure in many singing calls (64 beats - 2-4 Rhythm).

AFTER THE DANCERS GET FAMILIAR WITH THIS LITTLE ROUTINE, THEY WILL TEND TO DANCE AHEAD OF YOU. SO NOW WE HAVE THEM SET UP TO TEACH THE MOST IMPORTANT THING THAT THEY HAVE TO LEARN.

THEY MUST LEARN TO LISTEN!!!!

This is really the most difficult part of teaching square dancing. Most of the time you get class members who are not accustomed to listening, especially professional people, who are used to doing the talking. You will find that they will be the most difficult to teach.

YOU WILL TRICK THEM INTO LISTENING: As was pointed out above, they are now dancing slightly ahead of you. You cannot trick them with something that they do not know. Do something like this

probably in your patter, rather than the singing call:

HEADS PASS THRU, SEPARATE GO ROUND ONE

COME INTO THE MIDDLE, DO A DO SA DO - PASS THRU, SPLIT THE OUTSIDE TWO, SEPARATE GO ROUND ONE, DOWN THE MIDDLE

DO SA DO AND THEN PASS THRU, SEPARATE GO ROUND ONE, COME INTO

THE MIDDLE (Do not give the next call - just pause for a moment) *THEY WILL*

PROBABLY HAVE PASSED THRU AND WILL THEN BACK UP AND WAIT FOR

YOU). PASS THRU, SPLIT THE OUTSIDE TWO, SEPARATE ROUND ONE, LEFT ALLEMANDE THE CORNER.

This being a two (2) hour class you can probably be pretty comfortable with what you have taught. However, you will be coming back to the next lesson doing the same thing again so as to accommodate any new class members that you might have.

You might find that in doing the same lesson plan three times (as most do when opening a new class) you may need something additional to move them along on the second or especially the third lesson. So in order to dance them into different positions and set-ups you might like to introduce this routine:

BE SURE BEFORE YOU START THAT YOU POINT OUT TO THE CLASS ONCE MORE THAT THEIR PARTNER IS THE PERSON BY THEIR SIDE FACING THE SAME DIRECTION THAT THEY ARE FACING.

HEADS - PASS THRU - FACE YOUR PARTNER (Equivalent to a STAR THRU)

PASS THRU - FACE YOUR PARTNER- (Now equivalent to a RIGHT & LEFT THRU).

PASS THRU - FACE YOUR PARTNER (Now equivalent to a RIGHT & LEFT THRU

AND STAR THRU) PASS THRU (Now equivalent to a SQUARE THRU). If you

would like to start with this situation (box 1 - 4) and call the following: PASS THRU -

FACE YOUR PARTNER - PASS THRU - FACE YOUR PARTNER - PASS THRU -

FACE YOUR PARTNER - PASS THRU - FACE YOUR PARTNER. - You are now

zeroed back to a box 1 - 4.

ONCE YOU HAVE THE DANCERS PROPERLY IDENTIFYING THEIR PARTNER, THERE IS NO END TO THE LITTLE THINGS THAT YOU CAN DO WITH THEM AND GET THEM BACK TO THEIR CORNERS.

NOW WE ARE READY TO CLOSE THE CLASS TO NEW COMERS AND GET INTO OUR FOURTH SESSION

FOURTH LESSON - HOURS 7 & 8.

YOUR FIRST TIP SHOULD BE A WARM-UP TIP AND INCLUDE EVERYTHING THAT THE CLASS HAD IN THE FIRST THREE LESSONS. - REMEMBER THE BEST WAY TO EXECUTE PROPERLY IS TO PRACTICE ! PRACTICE ! PRACTICE !.

At this point in the class it is a good time to start using the computer numbering system to put the dancers into squares. So you will have to number each square's location in the hall, and then pass out the cards and explain the computer numbering system. Explain why the cards are used. (So that they will get to dance with everyone in the class and make new friends, etc.)

IT IS A GOOD IDEA ALSO TO RE-TEACH THE THINGS THAT YOU TAUGHT IN LAST WEEK'S CLASS BEFORE YOU START A NEW TEACH. REMEMBER SOME OF THE CLASS MEMBERS MY BE GETTING ONLY THEIR SECOND LESSON. (Allemande Left - Right & Left Grand - Courtesy Turn - Weave The Ring.

HALF SASHAY FAMILY.

a. HALF SASHAY. Starting formation: couple

Partners exchange places without changing facing directions. Dancer on the right side steps to the left while the dancer on the left steps back , side-steps to the right, then steps forward to rejoin partner.

b. ROLLAWAY. Starting formation: couple

The directed dancer or, if not specified, the dancer on the right, rolls across a full turn (360 degrees) in front of the dancer on the left, as he/she side-steps to the right, to exchange places. Form a circle, unless otherwise directed, the ladies roll left across in front of the men

c. LADIES IN, MEN SASHAY. Starting formation: circle or line with alternating men and ladies.

All dancers are facing in. The ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

STYLING: Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. ROLLAWAY: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. LADIES IN, MEN SASHAY: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both

hands on skirt when moving to the center and momentarily bunch skirts before returning to circle.

TIMING: Half sashay, 4 steps; Rollaway, 4 steps; Ladies in Men sashay, 4 steps.

Teach the HALF SASHAY using your angels, or you and your partner, to demonstrate both Half Sashay and Rollaway.

STRESS THAT WHEN THEY DO THE ROLLAWAY HALF SASHAY, THAT THEY SHOULD MAINTAIN THEIR HAND HOLDS WITH THE MAN'S RIGHT HAND AND THE LADY'S LEFT UNTIL BOTH THE OUTSIDE HANDS ARE JOINED AS THE LADY OR THE GENT ROLLS ACROSS IN FRONT.

After you have shown the Half Sashay and Rollaway - practice them for a bit with just partners in a static square. Be sure to keep the two separated and you might explain that the half sashay is much smoother to do, especially if the gents are doing the rolling.

NOW IS THE TIME THAT WE WILL INTRODUCE THE TURN BACK FAMILY.

TURN BACK FAMILY

a. U-TURN BACK. Starting formation: single dancer.

The dancer does an in place about face turn (180 degrees), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he/she may turn in either direction.

b. GENTS OR LADIES BACKTRACK: Starting formation. Single dancer. The dancer does a U turn back by stepping out and turning away from partner or the center of the set.

STYLING: Arms in natural dance position.

TIMING: 2 steps.

PRACTICE THESE IN PLACE FOR A SHORT TIME AND THEN YOU MIGHT BRING IN A LITTLE EXCITEMENT BY USING THE FOLLOWING CHOREOGRAPHY:

HEADS PASS THRU - FACE YOUR PARTNER - U-TURN BACK - SPLIT THE SIDES, SEPARATE GO ROUND ONE HOOK ON THE ENDS MAKE A LINE OF FOUR. (AH, what a funny looking line) AND SINCE THIS IS OUR FIRST EXPERIENCE WITH THIS ARRANGEMENT LETS TALK ABOUT IT FOR A MOMENT. (I.E., THESE ARE CALLED LINES OF FOUR AND YOU CAN HAVE SIX DIFFERENT ARRANGEMENTS OF PEOPLE IN THIS FORMATION).

Now to continue with the dancing: - *TWO BOYS TOGETHER DO A HALF SASHAY - TWO GIRLS TOGETHER DO A HALF SASHAY - COUPLE IN THE MIDDLE DO A HALF SASHAY - EVERYBODY DO A HALF SASHAY - WITH THE LADY ON THE LEFT DO A LEFT ALLEMANDE - THEN A RIGHT AND LEFT GRAND.*

LET US NOT FORGET THAT YOU CAN TACK THIS ON TO THE END OF YOUR GOAL POSTING.

COURTESY TURN. Starting formation: facing dancers. (Limited at Mainstream to couples with man on left, woman on right).

The man (left hand dancer) takes the lady's (right hand dancer) left (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the man backing up and the lady walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's

back. Ladies use the right hand to work the skirt. The call courtesy turn is limited to turning the woman on the man's right.

TIMING: 4 steps.

WITH THIS IN YOUR PROGRAM NOW, YOU ARE GETTING TO THE POINT THAT YOU CAN START ESTABLISHING TRAFFIC PATTERNS FOR MANY OF THE BASICS THAT YOU'LL BE TEACHING LATER. REMEMBER YOU HAVE ALREADY (DURING THE FIRST THREE NIGHTS) ESTABLISHED THE TRAFFIC PATTERN FOR A SQUARE THRU.

Let's see how to put this into our program. You will use the courtesy turn where both dancers are going the same direction. LIKE THIS: *PASS THRU - COURTESY TURN* (equivalent to a Right and Left Thru). The courtesy turn where both dancers are facing or moving the same direction. Have the man extend his left hand across in front of his body (palm up) (both dancers facing the same direction) and the lady extend her left (palm down) across the palm of the man and he will put his right hand in the small of her back and she will walk forward and he will back up to turn 180 degrees.

SECONDLY: The ladies chain one - The ladies at this stage do not usually have square dance attire so they will extend the right hand pull by as the men slide to the right, take a 1/4 left face turn, extend the left hand in front, as the ladies put their left hand in the gents left hand and the gent will then courtesy turn the girl to face back to the center of the formation.

THIRDLY: Two facing dancers - man facing woman - Meet her with the left hand extended to her left hand and the man puts (reaches) his right hand in the small of her back and turns her to the center of the set or facing the other line. etc. (Like DO PASO).

PRACTICE THIS: *CIRCLE LEFT - TURN PARTNER LEFT - TURN YOUR CORNER BY THE RIGHT - TURN YOUR PARTNER LEFT WITH A COURTESY TURN - FACE TO THE MIDDLE - CIRCLE LEFT.* (What traffic pattern are we establishing here? - Do Paso).

PRACTICE THIS: *HEADS PASS THRU - COURTESY TURN -- SIDES PASS THRU - COURTESY TURN -- HEADS PASS THRU - COURTESY TURN -- SIDES PASS THRU-COURTESY TURN.* (What traffic pattern are we establishing here? - Right & Left Thru).

TRY THIS IF YOU WOULD LIKE:

HEADS (SIDES) PASS THRU - DO A COURTESY TURN - PASS THRU SEPARATE GO AROUND ONE - COME INTO THE MIDDLE - PASS THRU - DO A COURTESY TURN - PASS THRU-SPLIT THE OUTSIDE TWO - SEPARATE GO ROUND ONE - COME DOWN THE MIDDLE - PASS THRU - DO A COURTESY TURN - PASS THRU - FACE YOUR PARTNER - PASS THRU - LEFT ALLEMANDE.

NOW THE CLASS IS DANCING, HAVING FUN, MOVING TO MUSIC, LEARNING NEW FORMATIONS. YOU ARE ON YOUR WAY, AND DO YOU REALIZE WHERE YOU ARE IN THE PROGRAM? THIS IS YOUR FOURTH CLASS, AND YOU HAVE JUST COMPLETED BASIC #15.

TO FINISH THE EVENING, YOU HAVE ANOTHER TEACH OR TWO, SO - ONCE AGAIN THINK OF YOUR DANCERS(CUSTOMERS), AND DO NOT KEEP THEM ON THE FLOOR TOO LONG. This may be the most exercise some of them have had in many years.

NOW THAT THEY HAVE PRACTICED THE HALF SASHAY AND ROLLAWAY, IT IS TIME TO TEACH - LADIES IN-MEN SASHAY. START YOUR NEXT TIP WITH THIS.

IN THE SAME TIP YOU CAN TEACH LADIES CHAIN.

LADIES CHAIN FAMILY.

- a. TWO LADIES CHAIN. Starting formation: facing couples, (man on left lady on right).

The ladies step forward, extend right hands to each other, and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couples end facing each other.

- b. FOUR LADIES CHAIN. Starting formation: square or circle of eight dancers.

Similar to Two Ladies Chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite man. All courtesy turn to face the center of the set.

NOTE: In a TWO (or FOUR) LADIES CHAIN THREE QUARTERS, from a starting formation of a square or circle of eight dancers, the directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

- c. CHAIN DOWN THE LINE: From a right-hand two-faced line or left-hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of the courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for

receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives.

TIMING: Static square, two ladies across set, 8 steps; three quarters, 10 steps; four ladies across set, 8 steps; three quarters, 10 steps; down the line, 8 steps.

SOME SIMPLE CHOREOGRAPHY TO USE FOR THIS PRACTICE:

*HEAD LADIES CHAIN 3/4 - SIDE MEN TURN 'EM AND ROLL THOSE TWO GIRLS
A HALF SASHAY - GO FORWARD SIX AND BACK THAT WAY - LONESOME
GENTS DO SA DO - LEFT ALLEMANDE.*

*OR FOUR LADIES CHAIN 3/4 - JOIN HANDS-CIRCLE LEFT WHILE YOU'RE THAT
WAY - FOUR LADIES ROLL A HALF SASHAY - LEFT ALLEMANDE.*

NOW FOR A SLIGHT DEVIATION FROM THE BASIC PROGRAM ,YOU MIGHT WISH TO INTRODUCE (TEACH) STAR THE ROUTE. IT IS EXCELLENT PRACTICE FOR YOUR STARS.

STAR THE ROUTE. Starting formation: squared set.

HEADS STAR RIGHT THREE QUARTERS TO THE COUPLE ON YOUR RIGHT -
MAKE A LEFT HAND STAR WITH THE COUPLE ON YOUR RIGHT - AND TURN
THAT STAR FULL AROUND - HEADS COME INTO THE MIDDLE
MAKE A RIGHT HAND STAR & GO STRAIGHT ACROSS TO THE OTHER COUPLE
- AND MAKE A LEFT HAND STAR AND TURN IT FULL AROUND -
HEADS BACK INTO THE CENTER MAKE A RIGHT HAND STAR AND TURN IT
THREE QUARTERS AND YOU ARE HOME.

You can repeat this with the sides active (32 beats of music). AND YOU CAN USE IT IN SINGING CALLS IF YOU LIKE.

IN THIS SESSION AND AT THIS TIME YOU SHOULD TEACH - LADIES IN, MEN SASHAY.

CHOREOGRAPHY: *FOUR LADIES CHAIN STRAIGHT ACROSS - JOIN HANDS - CIRCLE LEFT - LADIES IN MEN SASHAY - LADIES IN MEN SASHAY LEFT ALLEMANDE ETC.*

At a later time in the class we will do LADIES IN, MEN SASHAY from lines of four.

FIFTH LESSON: 9th and 10th hours.

1st Tip - Warm-up.

2nd Tip - Re-teach the things you taught last week. Half Sashay - Roll Away - 2 & 4 Ladies Chain - Star The Route - Ladies In Men Sashay - U turn Back - Ladies Backtrack - 2 & 4 Ladies Chain 3/4.

Be sure to call all the things that they had the first week directionally as much as possible.

You are now ready to start your teaching:

DO PASO. Starting formation: circle of two or more couples.

Each dancer faces partner or directed dancer and does a left arm turn half (180 degrees) to face the opposite direction. Releasing arm holds and moving forward, each dancer goes to the corner for a right arm turn half (180 degrees). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

STYLING: All dancers' hands in position for forearm turns, alternating left and right. When the courtesy turn portion of the do paso is replaced by a different logical basic, then the styling reverts to that basic.

TIMING: Static square, from start to finish of courtesy turn, 16 steps; to the next call, 12 steps.

THIS IS ONE OF OUR MORE EASY TEACHES. YOU SEE THAT IT IS ONLY ARM TURNS AND A COURTESY TURN TO FINISH AND FACE TO THE MIDDLE OF THE SET. SO ALL THE DANCING THAT WE HAVE DONE TO THIS POINT COULD HAVE INCLUDED THE DO PASO. EVEN FROM THE FIRST NIGHT OF CLASS WHEN WE WERE IN THE BIG CIRCLE. YOU KNOW: *CIRCLE LEFT - TURN YOUR PARTNER BY THE LEFT, TURN THE CORNER BY THE RIGHT, BACK TO THE PARTNER FOR A LEFT HAND TURN AND FACE TO THE MIDDLE AND CIRCLE LEFT.* THEN WHEN WE LEARNED THE COURTESY TURN YOU COULD END THE PATTERN WITH A COURTESY TURN TO FACE TO THE MIDDLE. SO WE HAVE ESTABLISHED THE TRAFFIC PATTERN FOR THE DO PASO MANY MOVEMENTS BEFORE WE ACTUALLY TAUGHT IT.

LEAD RIGHT: Starting formation - couple.

Directed couple(s) take a step forward, and as a unit turn to the right 90 degrees and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position.

TIMING: 4 steps.

USING HEADS OR SIDES LEAD RIGHT AT THIS POINT, HERE IS A SIMPLE LITTLE DRILL THAT YOU CAN EXPAND ON IF YOU LIKE. Remember they do not know how to circle to a line yet. *HEADS (SIDES) LEAD TO THE RIGHT - RIGHT AND LEFT THRU - SAME TWO LADIES CHAIN - PASS THRU - LEFT ALLEMANDE etc.*

RIGHT AND LEFT THRU. Starting formation: facing couples

Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes a regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that Basic #15.

TIMING: Static square - heads or sides across the set, 8 steps; box (couples standing closer together), 6 steps; Ocean Wave (Within an Ocean Wave - a formation that appears in Basic #35), 6 steps.

REMEMBER: IN THE BASIC PROGRAM A RIGHT AND LEFT THRU IS DONE WITH THE MAN ON THE LEFT AND THE WOMAN ON THE RIGHT. (CHECK THE DEFINITION OF COURTESY TURN).

Once again this is a very simple teach. Why? You have been calling the traffic pattern since the dancers learned to do the courtesy turn. i.e. - *HEADS PASS THRU, DO A COURTESY TURN. etc.*

Now you can tell the dancers that you will do the same thing but let them use their hands. *HEADS, GIVE A RIGHT TO YOUR OPPOSITE - PULL BY AND DO A COURTESY TURN* (Then tell them that this is called a right and left thru). Be sure, however to call it directionally until they are comfortable with it.

COUPLES PROMENADE 3/4. (see definition earlier)

EXAMPLE OF DRILL: *HEADS PROMENADE THREE QUARTERS - FACE IN -SIDE TWO LADIES CHAIN - SIDES DO A RIGHT AND LEFT THRU-THEN PASS THRU-FACE YOUR PARTNER - PASS THRU- FACE YOUR PARTNER - PASS THRU - LEFT ALLEMANDE- ETC.* You see now that you are practicing the right and left thru, courtesy turn, and the traffic pattern for the later teach on a square thru three quarters.

TURN BACK FAMILY: Gents backtrack (definition earlier).

CIRCLE LEFT - FOUR GIRLS MAKE A RIGHT HAND STAR - PICK UP YOUR PARTNER WITH AN ARM AROUND - STAR PROMENADE - GENTS ROLL OUT AND TAKE A BACK TRACK - MEET YOUR PARTNER - DO PASO. etc.

TO FINISH THE CLASS PRACTICE ! PRACTICE ! PRACTICE ! DO NOT LET YOURSELF BELIEVE THAT THESE PEOPLE ARE GETTING BORED WITH REPETITION. ONLY THE TEACHER GETS BORED

IF YOU HAVE BEEN HAVING ANY ABSENTEES, YOU SHOULD JUST SEND THEM A POST CARD, TELLING THEM THAT YOU MISSED THEM AND HOPE THAT THERE IS NOTHING SERIOUSLY WRONG AND YOU WILL LOOK FORWARD TO HAVING THEM BACK NEXT CLASS.

SIXTH LESSON - 11th & 12th hours.

1st Tip - Warm-up.

2nd Tip - Re-teach. - Do Paso - Right And Left Thru - Couples Promenade 3/4 - Lead Right - Gents Back Track.

MAINTAIN THIS PRACTICE THROUGHOUT THE CLASS.

Also be sure to keep in your choreography the traffic patterns that you have been using. i.e. - *PASS THRU FACE YOUR PARTNER - PASS THRU FACE YOUR PARTNER. etc.* - This establishes your traffic pattern for the lesson in which you will be teaching Square Thru.

THE THIRD AND FOURTH TIP WILL BE YOUR TEACH TIPS. SO ONCE AGAIN BE SURE THAT YOU HAVE YOUR DEMONSTRATION SQUARES OR COUPLES WELL INFORMED AS TO STYLING AND EXECUTION OF THE CALLS THAT THEY WILL SHOWING.

GRAND SQUARE. Starting formation: Square.

A call that has the sides doing one part at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90 degrees) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90 degrees) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90 degrees) to face original partners and walk to home (4 steps) Do not turn. Total to here (16 beats of music). From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90 degrees) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter (90 degrees) and walk forward into the center toward partners (4 steps). Turn one quarter (90 degrees) to face opposites and back up to home. (Total: 32 beats of music).

While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps, while the heads are doing the last 16 steps. the principle of walking three steps and then turning (or reversing) on the fourth is followed throughout. This

call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

WHILE TEACHING THIS YOU MIGHT FIND IT BETTER FIRST TO HAVE YOUR DEMONSTRATION SQUARE GO THRU THE MOVEMENT WHILE EACH DANCER IN THE CLASS IS WATCHING THE PERSON WHO IS DANCING THEIR POSITION IN THE SET. THEN WALK THE HEADS THRU THEIR PART AND THEN THE SIDES. NOW WE PUT EVERYONE TOGETHER AND HAVE THEM DO THE MOVEMENT.

STRESS THE FACT THAT IT TAKES 32 BEATS OF MUSIC AND THAT THEY MUST SQUARE OFF EACH CORNER (It is GRAND SQUARE, not grand rounded off corners). You must count for them at first and then later you can just do - *SIDES FACE - GRAND SQUARE - GO 2, 3, 4, 5, 6, 7, 8, 9, 10, and on thru 32.* -You will find the dancers very happy when they finish the movement right on the 32nd beat. Then you can call the movement later and count to yourself, have them count and then you can come in aloud on about beat number 26, 27, 28, 29, 30, 31, 32. Be sure and emphasize the 32.

STYLING: Men's arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired.

TIMING: 32 Steps.

You might note that this is the second dance movement that you are asking the dancers to dance backward. What was the first?

STAR THRU. Starting formation: facing dancers (man & lady).

Man's right hand is placed against the lady's left, palm to palm, with fingers up, to make an arch. As the dancers move forward, the lady does a one quarter (90 degrees) left face turn under the arch while the man does a one quarter (90 degree) turn to the right moving behind the lady. They end side by side with the lady on the man's right.

STYLING: Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple handhold after the basic is completed. Join hands in raised position at or near eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as the lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head.

TIMING: 4 steps from point of contact.

THIS IS A TOUGH TEACH especially for the ladies. You are getting them out of their practice habits. You have stressed right hand to right hand etc. up to this point and now you are telling them something different. SHOW THIS WITH YOUR PARTNER OR A DEMO COUPLE. THEN PRACTICE BOY TO GIRL WITH THE ENTIRE GROUP. *FACE YOUR PARTNER - STAR THRU - FACE YOUR PARTNER STAR THRU - FACE YOUR PARTNER STAR THRU - FACE YOUR PARTNER STAR THRU*. So, you are doing this very well with your partners. Now let's put it into your dancing.

HEADS MOVE UP TO THE MIDDLE AND BACK - SAME HEADS STAR THRU - PASS THRU-FACE YOUR PARTNER - STAR THRU - PASS THRU - STAR THRU WITH THE OUTSIDE TWO - PASS THRU-FACE YOUR PARTNER - STAR THRU - PASS THRU-FACE YOUR PARTNER - LEFT ALLEMANDE. etc.

YOU MAY ALSO GOAL POST DURING THESE PRACTICE DRILLS.

Lets consider the hand usage very carefully when you are doing your choreography - You should never follow a star thru with a movement where the lady has to use her left hand or the man his right hand.

CIRCLE TO A LINE. Starting formation: facing couples.

Couples circle left one half (180 degrees). The lead dancer in the couple which started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on the right and slides sideways to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up, she is moving forward to the end of the line.

TIMING: 8 Steps.

IN ORDER TO TEACH THIS MOVEMENT PROPERLY YOU MUST USE THE DEMONSTRATION SQUARE, AND YOU MUST EMPHASIZE THAT THE LEAD DANCER OR THE MAN WHO BREAKS MUST SLIDE TO THE LEFT AND FORWARD IN ORDER TO KEEP THE TWO LINES CLOSE ENOUGH TOGETHER TO EXECUTE THE NEXT CALL IN A REASONABLE AMOUNT OF TIME. THE OTHER THREE DANCERS IN THE GROUP SHOULD ALSO BE MOVING SLIGHTLY FORWARD DURING THE PROCESS. YOUR LINES WILL TEND TO GET TOO FAR APART UNLESS YOU EMPHASIZE THIS.

*HEADS (SIDES) LEAD TO THE RIGHT AND CIRCLE UP FOUR - HEAD GENTS
BREAK AND MAKE A LINE OF FOUR - ROCK FORWARD AND BACK - DO A
RIGHT AND LEFT THRU, TURN THOSE GIRLS - STAR THRU - PASS THRU-LEFT
ALLEMANDE.*

Work out some choreography for singing calls using the movements that the class has learned. This is practice time for the class members.

Probably time to take a break now.

BEND THE LINE. Starting formation: any line with an even number of dancers. Dancers in each half of the line must be facing the same direction.

The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

STYLING: As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line.

TIMING: Lines of four, six, or eight, 4 steps.

BE SURE THAT YOU HAVE THE PARTNERS HOLD HANDS AT ALL TIMES POSSIBLE. If they are holding hands with their partner during the process of BENDING THE LINE it will eliminate the problem of the dancers getting into opposite positions from one another.

YOUR CHOREOGRAPHY COULD GO SOMETHING LIKE THIS:

HEADS (SIDES) LEAD TO THE RIGHT AND CIRCLE UP FOUR - HEAD GENT BREAK - MAKE A LINE OF FOUR - PASS THRU - BEND THE LINE - ROCK FORWARD AND BACK - RIGHT AND LEFT THRU - PASS THRU - BEND THE LINE - STAR THRU - PASS THRU - LEFT ALLEMANDE (Or if a Singing Call - instead of the left allemande) SWING YOUR CORNER.

Now for the remainder of the class time - repetition is the name of the game.

Remember - You get bored - the class members do not.

SEVENTH LESSON - 13th & 14 hours.

We really have lots of material to work with now so lets give them a good warm-up, and you should also keep the tempo of your music at a speed at which you would normally be calling a dance.

Remember to re-teach Grand Square - Star Thru - Circle To A Line - Bend The Line and call directionally all the calls that you have taught to date. Of course some of the calls cannot be called directionally but you can certainly give them some pre-cues and hints that will make sure that they get thru the movements. The things that you taught in the first four sessions, they should be able to execute with no help. But if they are struggling with some calls be sure that you help them as much as possible.

ALL AROUND THE LEFT HAND LADY. Starting formation: square or circle.

All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partners.

STYLING: Men's arms in natural dance position. Ladies use both hands on skirt, moving skirt forward and back to avoid opposite dancer.

TIMING: 8 Steps.

SEE SAW. Starting formation: facing dancers, square or circle.

When combined with All Around The Left Hand Lady, each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner.

In all other cases, it is a left shoulder Do Sa Do. Dancers advance and pass left shoulders. Each, without turning, moves to the left, passing in back of the other dancer and then moves backward passing right shoulders and returning to starting position.

STYLING: When combined with all around your corner, styling is the same as in all around the left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward. When used as a left shoulder do sa do, styling is the same as do sa do except left shoulder leads first.

TIMING: 8 Steps.

THESE TWO MOVEMENTS SHOULD BE TAUGHT TOGETHER FROM THE SQUARED SET OR THE CIRCLE FORMATION.

YOU CAN TEACH IT THIS WAY: *FACE YOUR CORNER - KEEPING YOUR RIGHT SHOULDERS TOGETHER, WALK AROUND YOUR CORNER AND COME BACK TO FACE YOUR PARTNER - KEEPING YOUR LEFT SHOULDERS TOGETHER, WALK AROUND YOUR PARTNER - THAT'S CALLED A WALK AROUND YOUR CORNER AND SEE SAW YOUR PARTNER. AND YOU SHOULD NOW BE FACING YOUR CORNER. SO YOU SEE YOU HAVE MERELY WALKED A LITTLE FIGURE 8 AROUND TWO PEOPLE AND YOU KEPT DANCING FORWARD ALL THE TIME. Let's do it again.*

WALK ALL AROUND THE LEFT HAND LADY - SEE SAW YOUR PRETTY LITTLE TAW, (BACK TO THE CORNER FOR A LEFT ALLEMANDE) Or MEN STAR BY THE RIGHT IN THE MIDDLE OF THE NIGHT, Etc.

These are relatively easy teaches so you can get right into the next teach which is:

SQUARE THRU FAMILY (1- 5 HANDS). Starting formation: facing couples.

a. SQUARE THRU.

Facing dancers join right hands and pull by. Turn one quarter (90 degrees), join left hands, pull by. (A Half Square Thru has been completed.) turn one quarter (90 degrees), and join right hands with the facing dancer and pull by. (A Three Quarter Square Thru has been completed). Turn one quarter (90 degrees), join left hands and pull by, but do not turn. (A Full Square Thru has been completed). Variations of Square Thru may be specified by fractions or by the number of hands, i.e. Square Thru Three Quarters is the same as a Square Thru Three Hands, etc.

b. LEFT SQUARE THRU.

Similar to the Square Thru except that it is started with the left hand, and hands are alternated accordingly. When a Left Square Thru is required, "Left Square Thru" must be directed.

STYLING: Styling should be similar to that in a right and left grand. Corners should be rounded off rather than pulling thru and doing a square military turn.

TIMING: Static square - 4 people full, 10 Steps, three quarters, 8 steps; one half, 6 steps; one quarter, 4 steps; Box, 4 people full, 8; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps

Now you should remind your dancers that since they know how to pass thru and face their partner and pass thru and face their partner, etc. which we've been doing for three or four lessons, we are going to use alternating hands and do the same thing.

*HEADS (SIDES) STEP FORWARD - SHAKE RIGHT HANDS WITH YOUR OPPOSITE AND PULL BY (DO NOT YANK BY OR JERK BY - KEEP IT FIRM, BUT COMFORTABLE) FACE YOUR PARTNER - GIVE A LEFT AND PULL BY - FACE YOUR PARTNER - GIVE A RIGHT HAND PULL BY - FACE YOUR PARTNER - GIVE A LEFT HAND PULL BY - YOU SHOULD NOW BE FACING YOUR CORNER (HEAD ON WITH BOTH YOUR EYES)
DO A RIGHT AND LEFT THRU - GIVE A RIGHT TO YOUR OPPOSITE- PULL BY - FACE YOUR PARTNER - GIVE A LEFT HAND PULL BY - DO A U-TURN BACK - LEFT ALLEMANDE WITH THE CORNER, etc.*

You will probably not have anyone doing a Courtesy turn after a pull by if you will concentrate on the pass thru - face your partner traffic pattern.

A GOOD PRACTICE DRILL TO USE AND GET EVERYONE INVOLVED:

HEADS (SIDES) SQUARE THRU FOUR HANDS - MEET THE SIDES - SQUARE THRU FOUR MORE - BEND THE LINE - SQUARE THRU THREE QUARTERS - BEND THE LINE - SQUARE THRU THREE HANDS - U-TURN BACK - LEFT ALLEMANDE.

SAVE LEFT SQUARE THRU FOR A LATER TEACH.

CALIFORNIA TWIRL. Starting formation: couple (man & lady)

Partners join hands (man's right with the lady's left) and raise them to form an arch. The lady walks forward and under their joined hands making a one half (180 degree) left face turn while the man walks around the lady in a clockwise direction one half (180 degrees). Dancers have exchanged places and are both facing the opposite direction from which they started.

STYLING: Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the

man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after the completion of the basic.

TIMING: 4 Steps._

YOU AND YOUR PARTNER SHOULD DEMONSTRATE THIS!

GOAL POSTING is a very good place to practice the California Twirl.

HEADS (SIDES) CALIFORNIA TWIRL - SEPARATE AROUND ONE - COME INTO THE MIDDLE - CALIFORNIA TWIRL - SPLIT THE OUTSIDE TWO - SEPARATE GO ROUND ONE - DOWN THE MIDDLE - CALIFORNIA TWIRL - SEPARATE ROUND ONE - COME INTO THE MIDDLE - CALIFORNIA TWIRL - LEFT ALLEMANDE Etc.
You can also add a pass thru to the choreography if you desire. i.e. (HEADS PASS THRU - CALIFORNIA TWIRL, Etc.).

This will take care of the Teach for the session. However, you may have to review some things that someone might be having a problem with. You might even ask if there is anything that the class would like to review. ALSO about this time in class you might have a 15 minute (one tip) question and answer session with the class members. Give them a chance to ask questions about square dancing. (You choose the subject).

You can't emphasize too much that now is the time the dancers can have fun repeating what they already know.

EIGHTH LESSON - 15th & 16th hours.

1st Tip - Warm-up.

2nd Tip - Re-teach - All Around - See Saw - Square Thru - California Twirl.

DIVE THRU. Starting formation: facing couples, man and lady.

The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California Twirl. If neither couple has it's back to the center of the set, then one couple must be directed to dive thru the other couple.

HEADS (SIDES) SQUARE THRU FOUR HANDS - DO A RIGHT AND LEFT THRU THE OUTSIDE TWO - INSIDE ARCH- DIVE THRU (You should direct the dancers making the arch that they do not have to touch hands while the outsides are diving thru. They should be instructed to raise their inside hands and separate and then close back together to do the California twirl). *SQUARE THRU THREE QUARTERS ROUND - LEFT ALLEMANDE Etc.*

A very good drill for sometime later in your teaching is as follows:

HEADS (SIDES) SQUARE THRU FOUR - RIGHT AND LEFT THRU THE OUTSIDE TWO - HEADS (SIDES) DIVE THRU PASS - SIDES (HEADS) DIVE THRU PASS THRU - HEADS (SIDES) DIVE THRU - PASS THRU - SIDES (HEADS) DIVE THRU - PASS THRU - HEADS DIVE THRU - SQUARE THRU THREE QUARTERS ROUND - LEFT ALLEMANDE, Etc.

TO FAMILIARIZE THE DANCERS WITH THE REST OF THE DEFINITION YOU MIGHT SHOW THEM SOMETHING LIKE THIS:

*HEADS (SIDES) LEAD TO THE RIGHT AND CIRCLE UP FOUR - HEAD MEN
BREAK MAKE A LINE OF FOUR - COUPLE NUMBER FOUR ARCH - COUPLE
NUMBER ONE DIVE THRU - COUPLE NUMBER TWO ARCH - COUPLE NUMBER
THREE DIVE THRU - BEND THE LINE - DO A RIGHT AND LEFT THRU - STAR
THRU - DO SA DO - SQUARE THRU THREE QUARTERS - LEFT ALLEMANDE,
Etc.*

OF COURSE THERE ARE MANY SINGING CALL FIGURES THAT USE DIVE
THRU.

WHEEL AROUND. Starting formation: couple

The couple, working as a unit, turns around (180 degrees). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

STYLING: Same as couples promenade.

TIMING: 4 Steps.

Be sure you completely define this movement in your mind. Wheel Thru is one of those that we tend to use only as we have been taught. That is from a promenade position the heads or sides are directed to wheel around and make lines of four, or all four couples are directed to wheel around and face the other direction or promenade the other direction. Try something like this:

*HEADS (SIDES) PASS THRU - WHEEL AROUND - STAR THRU - PASS THRU DO
A RIGHT AND LEFT THRU - STAR THRU - PASS THRU - WHEEL AROUND -
STAR THRU - DIVE THRU - PASS THRU - WHEEL AROUND - PASS THRU - LEFT
ALLEMANDE Etc.*

HEADS (SIDES) PASS THRU - WHEEL AROUND - PASS THRU - SEPARATE - GO ROUND ONE- COME INTO THE MIDDLE - PASS THRU -WHEEL AROUND - PASS THRU - SPLIT THE OUTSIDE TWO - SEPARATE - GO ROUND ONE - DOWN THE MIDDLE PASS THRU - WHEEL AROUND - PASS THRU SEPARATE - GO ROUND ONE COME INTO THE MIDDLE - WHEEL AROUND LEFT ALLEMANDE, Etc.

Now you have 29 movements and their variations to work with so even the teacher should not get bored. KEEP ANALYZING THE DEFINITIONS AS WE GO ALONG AND YOU WILL FIND LOTS OF CHOREOGRAPHY THAT YOU HAVE NEVER DREAMED BEFORE - AS YOU TEACH, READ THE DEFINITIONS TO THE CLASS MEMBERS.

YOU ARE READY TO FINISH THE CLASS TIME WITH PRACTICE ! ! PRACTICE ! PRACTICE !

NINTH LESSON - 17th & 18th hours.

1st Tip - Warm-up

2nd Tip - Re-teach - Dive Thru - Wheel Around.

THAR FAMILY.

a. ALLEMANDE THAR.

An Allemande Thar star is a formation that may be formed at the end of any left arm turn by the center dancers (or those directed), forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward.

b. WRONG WAY THAR.

A Wrong Way Thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and walk forward.

STYLING: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star, they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts.

TIMING: Static square, from allemande left to point of backup star, 12 steps.

READ OR EXPLAIN THE DEFINITION TO THE DANCERS AND THEN GET RIGHT INTO THE MOVEMENT:

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR - GO RIGHT AND LEFT AND FORM A STAR - GENTS BACK IN- MAKE A RIGHT HAND STAR (STOP) - Talk to the dancers here and explain SHOOT THE STAR REGULAR. You might also add that this is one of the few places that we ask the dancers to dance backwards (others being DO SA DO & GRAND SQUARE). NOW MEN BACK UP LADIES GO ALONG - SHOOT THAT STAR (Half Turn) GO FORWARD TWO - RIGHT AND LEFT- MAKE ANOTHER STAR - GENTS BACK UP IN A RIGHT HAND STAR - SHOOT THAT STAR - GO RIGHT AND LEFT GRAND, Etc.

SHOOT THE STAR. (Regular, Full Around). Starting formation: thar or wrong way thar.

The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180 degrees) or full (360 degrees) as directed. If half or full is not directed, the arm turn is one half.

STYLING:

ALLEMANDE LEFT LIKE AN ALLEMANDE THAR - GO RIGHT AND LEFT FORM A STAR - MEN BACK UP RIGHT WHERE YOU ARE - SHOOT THAT STAR WITH A FULL TURN AROUND - (STOP) Now explain to the dancers

that they are back exactly where they were when the call was made and to listen to the next call which will be:

SLIP THE CLUTCH. Starting formation: thar or wrong way thar.

Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he/she was traveling while in the thar.

STYLING: Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.

TIMING: 2 Steps.

SLIP THE CLUTCH - PASS MOTHER - LEFT ALLEMANDE WITH THE CORNER BROTHER - Etc.

Sometime later you can do ladies' thars and a wrong way thar will be a later teach.

BOX THE GNAT. Starting formation: facing dancers (man and lady).

Dancers step forward, join, and then raise their right hands. The lady steps forward and does a left face U-turn back under the raised joined hands, as the man walks forward and around the lady while doing a right face U-turn back. Dancers end facing each other, each in the other's starting position.

STYLING: Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in a handshake position.

TIMING: 4 Steps from point of contact.

THIS WILL BE A LITTLE AWKWARD FOR SOME OF YOUR DANCERS SO PLEASE BE PATIENT WITH THEM AND DRILL THEM UNTIL THEY ARE DOING THE MOVEMENT EFFICIENTLY.

Goal Posting If You Like: *HEADS (SIDES) BOX THE GNAT - PASS THRU - SEPARATE AROUND ONE COME INTO THE MIDDLE - BOX THE GNAT - PASS THRU - SPLIT THE OUTSIDE TWO - SEPARATE AROUND ONE - COME DOWN THE MIDDLE - BOX THE GNAT - PASS THRU - U-TURN BACK - LEFT ALLEMANDE. Etc.*

*HEADS (SIDES) DO A HALF SQUARE THRU - RIGHT AND LEFT THRU WITH THE OUTSIDE TWO - PASS THRU - U-TURN BACK - BOX THE GNAT - RIGHT AND LEFT THRU THE OTHER WAY BACK - HALF SQUARE THRU - U-TURN BACK - BOX THE GNAT - RIGHT AND LEFT THRU THE OTHER WAY BACK - You can drill the dancers in this manner for a moment then when properly positioned, call *DIVE THRU- PASS THRU - LEFT ALLEMANDE, Etc.**

BE SURE, ONCE AGAIN, AFTER YOUR RE-TEACHING AND TEACHING TIPS THAT YOU USE ALL THE THINGS THAT THE DANCERS HAVE LEARNED TO DATE FOR THE REST OF THE EVENING.

REMEMBER THE AVERAGE PERSON MUST HEAR A CALL X NUMBER OF TIMES TO BE ABLE TO EXECUTE IT WITHOUT THINKING - CHECK THE TABLE BELOW:

Average person	100
Teenagers	25? maybe less
As we get older	125
A few others	150-175
Those others	200 and over, USUALLY BECOME CALLERS.

Maybe the above figures are not the results of a scientific study, but they usually make the class members laugh. Humor helps you build a better relationship with your class members.

TENTH LESSON - 19th & 20th hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Allemande Thar - Shoot The Star (Reg. & Full) - Slip the Clutch - Box The Gnat.

Don't forget that we should call directionally all the calls that the dancers are having a problem with.

This is a good time to take 15 minutes sometime during the course of the evening and have another sit-down talk with the class. And since we are probably getting very close to their first NEW DANCERS DANCE it is a good time to talk about SQUARE DANCE ATTIRE. It is a good idea also to have your partner if you are a gentleman caller or yourself if you are a lady caller, talk to the ladies about their attire. Or even club members if you are teaching the class for a club. And you, if a male caller, can talk to the men in the class.

Now is the time that we are going back and picking up some of the calls that we left out earlier in the program.

WRONG WAY GRAND. Defined earlier.

You actually don't have to teach this movement at this stage of the class. You can probably just direct the dancers into doing this.

TRY THIS: ALLEMANDE LEFT YOUR CORNER - BOX THE GNAT WITH YOUR PARTNER - HANG ON DO A WRONG WAY RIGHT AND LEFT GRAND - RIGHT AND LEFT GRAND THE WRONG WAY AROUND - MEET YOUR PARTNER PULL 'ER BY - LEFT ALLEMANDE. etc.

You can end a Right & Left Grand with a Box the Gnat and follow back the other way with a Wrong Way Right & Left Grand. The dancers will not need much drill to pick this call up.

LEFT SQUARE THRU. Defined earlier.

The problem area with this movement is that someone or maybe more than one will turn the wrong way during the course of moving thru this figure.

Walk the dancers thru a square thru half sashayed a few times before you actually do the Left Square Thru. i.e. HEADS (SIDES) DO A HALF SASHAY - AND PASS THRU FACE YOUR PARTNER - PASS THRU FACE YOUR PARTNER - PASS THRU FACE YOUR PARTNER - U TURN BACK - LEFT ALLEMANDE.

Then have them do the same with hands.

ON TO THE LEFT SQUARE THRU - HEADS (SIDES) SQUARE THRU FOUR HANDS - DO A RIGHT AND LEFT THRU WITH THE OUTSIDE TWO - DIVE THRU - SQUARE THRU THREE QUARTERS ROUND - LEFT SQUARE THRU FOUR HANDS ROUND WITH THE OUTSIDE TWO - LEFT ALLEMANDE Etc.

WRONG WAY THAR: Defined earlier.

CHOREOGRAPHY: ALLEMANDE LEFT - TURN YOUR PARTNER RIGHT ALL THE WAY AROUND - GENTS SWING IN TO A WRONG WAY THAR - BACK ALONG BACKWARDS - SHOOT THAT STAR - LEFT ALLEMANDE. etc.

This class session seems to have gone so well and so quickly as per the teach time we have lots of time to practice and review all past teaches and all of tonight's teaches as well.

ELEVENTH LESSON - 21st & 22nd hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Wrong Way Grand - Left Square Thru - Wrong Way Thar.

OCEAN WAVE FAMILY:

Ocean Wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s).

MINI-WAVE. An Ocean Wave consisting of two dancers.

a. RIGHT HAND WAVE.

An Ocean Wave with an even number of dancers is a right hand wave if the end dancers and dancers adjacent to them have right hands joined.

b. LEFT HAND WAVE.

An Ocean Wave with an even number of dancers is a left hand wave if the end dancers and the dancers adjacent to them have left hands joined.

c. ALAMO STYLE WAVE.

Alamo Style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers.

d. WAVE BALANCE. Starting formation: mini wave, ocean wave.

Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on the partner's arm. In the Ocean Wave Balance, hands should never come behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far.

TIMING: One balance forward and back, 4 steps.

Just as soon as we can get the dancers into position, or into the position that we want them, we can start our traffic patterns and drills for later teaches.

BE SURE AND SHOW THE WAVE FORMATIONS (hand holds, etc.) WITH YOUR DEMONSTRATION SQUARE.

HEADS (SIDES) SQUARE THRU FOUR HANDS - (You are now looking at your corner, so shake right hands with the corner and step forward, right shoulder to right shoulder with the hands about shoulder high to the girls.

the girls in turn will join left hands in the center and now we all take a half step back while maintaining the hand holds and we have what we call a RIGHT HAND WAVE.

SWING HALF BY THE RIGHT HAND AND THE BOYS SWING HALF BY THE LEFT HAND - WHILE THE GIRLS TURN AROUND -

BEND THE LINE - TWO LADIES CHAIN STRAIGHT ACROSS - STAR THRU -

Now we repeat the action by having the dancers STEP TO A WAVE AGAIN.

AS YOU HAVE NOTICED WE ARE ESTABLISHING THE TRAFFIC PATTERN FOR THE SWING THRU WHICH WILL COME A LITTLE LATER IN THE CLASS.

So now we will DEMONSTRATE and teach the ALAMO STYLE WAVE and the WAVE BALANCE.

CHOREOGRAPHY: *ALLEMANDE LEFT IN THE ALAMO STYLE - RIGHT TO YOUR PARTNER BALANCE AWHILE* (Here you teach the balance)(See definition above).
SWING HALF BY THE RIGHT - HALF BY THE LEFT - BALANCE - SWING HALF BY THE RIGHT - HALF BY THE LEFT - TURN PARTNER RIGHT ALL THE WAY AROUND - LEFT ALLEMANDE.

THE ALAMO RING IS A VERY GOOD PLACE TO USE YOUR CHOREOGRAPHY TO *TRICK* THE DANCERS INTO LISTENING. i.e.

ALLEMANDE LEFT IN THE ALAMO STYLE - RIGHT TO YOUR PARTNER BALANCE AWHILE - SWING HALF BY THE RIGHT AND HALF BY THE RIGHT- SWING HALF BY THE LEFT - AND HALF BY THE RIGHT - SWING HALF BY THE RIGHT- AND HALF BY THE LEFT AND HALF BY THE LEFT etc. THIS ROUTINE WILL FORCE THE CLASS MEMBERS TO LISTEN TO THE CALL.

At the same time you are having lots of fun with them.

PASS THE OCEAN. Starting formation: facing couples only.

Dancers pass thru, turn in to face their partners and step into a right-hand ocean wave.

STYLING: Couples who pass thru and face partner use styling similar to that described in pass thru.

TIMING: 4 Steps.

REMIND THE DANCERS THAT THE FIRST WORD OF THE CALL WILL TELL THEM THAT THE FIRST MOVE THAT THEY MAKE IS TO PASS THRU. BE SURE THAT THE DANCERS PASS ALL THE WAY THRU BEFORE THEY MAKE THE

TURN IN TO FACE THEIR PARTNER, AND THEN ONLY DO THEY STEP TO A RIGHT HAND WAVE. IF YOU RECALL OUR DRILLS EARLIER IN THE CLASS (PASS THRU, FACE YOUR PARTNER), HERE AGAIN THE TRAFFIC PATTERN HAS BEEN ESTABLISHED FOR ANOTHER MOVEMENT.

EXTEND. Starting formation: One Quarter tag formation only.

Dancers in the wave release hands and step forward to the couple they are facing and join hands in a right hand wave. If the wave is left handed, dancers extend to a left hand wave. Note. Centers in the wave remain centers in the new waves and ends in the wave end stay as ends in the new waves.

STYLING: All dancers move forward smoothly during the extending action and use appropriate handholds and styling for the formation achieved.

TIMING: 2 Steps.

CHOREOGRAPHY: *HEADS (SIDES) DO A RIGHT AND LEFT THRU - PASS THE OCEAN - BALANCE - EXTEND (TO THE OUTSIDE COUPLES) - SWING HALF BY THE RIGHT AND THE BOYS SWING HALF BY THE LEFT - SWING HALF BY THE RIGHT AND THE GIRLS SWING HALF BY THE LEFT - ROCK BACK - (NOW WE WILL DO THE RIGHT AND LEFT THRU FROM THE WAVE) DO A RIGHT AND LEFT THRU.* The dancers are now facing their corners so you can just continue to play with them in this area. REMEMBER ! ! ! !

DRILL - DRILL - DRILL - PRACTICE - PRACTICE - PRACTICE. The dancers are not going to get bored.

BE SURE TO REPEAT ALL THE ACTIONS WITH THE SIDES ACTIVE.

TWELFTH LESSON - 23rd & 24th hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Right Hand Wave - Alamo Wave - Wave Balance -
Pass The Ocean - Extend.

SWING THRU FAMILY. Starting formation: ocean wave or alamo.

a. SWING THRU.

Those who can, turn by the right one half (180 degrees), then those who can, turn by the left one half (180 degrees). If "right" is not specified preceding the command to swing thru, it is a right swing thru.

b. ALAMO SWING THRU.

Everyone turns half by the right, then everyone turns half by the left. When Left Swing Thru is directed from an Alamo formation, everyone turns half by the left, then everyone turns half by the right.

c. LEFT SWING THRU

Those who can, turn by the left one half (180 degrees), then those who can, turn by the right one half (180 degrees). If Left Swing Thru is required, it must be specifically directed, "Left Swing Thru".

STYLING: All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type of movements and should flow effortlessly from one turn to the other so that you are in a sense "weaving" along the line.

TIMING: 6 Steps from point of contact.

SINCE WE HAVE ALREADY BEEN CALLING THE MOVEMENT DIRECTIONALLY,
THE TEACH IS GOING TO BE VERY SIMPLE. i.e.

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU FOUR HANDS - MEET THE SIDES* (you can DO SA DO to a wave or merely step to a wave in the beginning) *DO SA DO TO AN OCEAN WAVE - BALANCE - SWING HALF BY THE RIGHT AND BOYS HALF BY THE LEFT* (Explain that since we have been doing this movement so much we will just call it Swing Thru, and remember the Swing Thru always starts with the Right Hand). *SWING THRU AGAIN - HALF BY THE RIGHT- GIRLS HALF BY THE LEFT - ROCK BACK - RIGHT AND LEFT THRU (FACING CORNERS)*. You can work up lots of little interesting routines in this area and the dancers are learning, practicing, and having a good time because they are succeeding.

ALLEMANDE LEFT IN THE ALAMO STYLE - RIGHT TO YOUR PARTNER BALANCE A WHILE - SWING THRU - SWING THRU AGAIN - TURN PARTNER RIGHT ALL THE WAY AROUND - LEFT ALLEMANDE.

RUN FAMILY. Starting formation. Any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

GENERAL RULE: The directed (active) dancer moves forward in a semi-circle (180 degrees) around the adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer.

The active dancer doing the run has reversed his original facing direction. If the direction to Run is not specified (right or left) and the active dancer has an inactive dancer on each side, then centers run around ends and ends run around centers.

Runs from an Alamo circle are to the right unless otherwise directed.

- a. BOYS.
- b. GIRLS.
- c. ENDS.
- d. CENTERS

The directed (active) dancers run around the inactive dancers using the General Rule.

e. CROSS RUN. Starting formation: line, two-faced line, or wave.

Each of the two directed (active) dancers, who must both be either centers or ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they side step to become ends; if they are ends, they side step to become centers. When the active dancers are both facing in the same direction, they move forward in a semi-circle, pass each other, and then run into the vacated spot on the far side.

STYLING: Hands should blend into handhold required for following formation (i.e. wave or line).

TIMING: From ocean waves, centers, 4 steps; cross run, 6 steps; ends cross run, 6 steps.

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU FOUR HANDS - DO SA DO TO AN OCEAN WAVE - SWING THRU* - (Now we are going to call Boys run around the girls or centers run around the ends - so be sure to have the girls or ends to slide into the center spot or the spots vacated by the boys).

BOYS RUN AROUND THE GIRLS - BEND THE LINE - DO A RIGHT AND LEFT THRU - TWO LADIES CHAIN STRAIGHT ACROSS - DO A HALF SASHAY - PASS THE OCEAN - SWING THRU - (Now again we are going to call Girls run around the boys or centers run around the ends - and again you must be sure to have the boys slide into the vacated spots). *GIRLS RUN AROUND THE BOYS - BEND THE LINE - PASS THRU - U TURN BACK - STAR THRU - DIVE THRU - SQUARE THRU THREE QUARTERS - LEFT SQUARE THRU FOUR HANDS WITH THE OUTSIDE TWO - LEFT ALLEMANDE, etc.*

During the teach time and drill time be sure to call all the run figures - boys - girls - ends - centers.

TRADE FAMILY. Starting formation: any wave, line or column.

GENERAL RULE: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his/her original facing direction. If the trading dancers start facing the same direction, they pass right shoulders when they meet per the Right Shoulder Passing Rule.

- a. BOYS.
- b. GIRLS.
- c. ENDS.
- d. CENTERS.

Directed dancers (boys, girls, ends, centers) exchange places, changing facing directions using the General Rule

- e. COUPLES. Starting formation: line or two-faced line.

Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the Right Shoulder Passing Rule as defined for individual dancers.

- f. PARTNER. Starting formation: couple, mini wave.

Two dancers exchange places with each other.

STYLING: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade, using normal couple handhold and styling

similar to wheel and deal, Basic #40. When doing a partner trade, use inside hands to exert slight pressure to assist each other in trading.

TIMING: Static Square - partner, 4 steps; Ocean Wave, centers, 4 steps; ends, 4 steps; from two faced lines, couples, 6 steps.

Be sure now that you utilize all the movements that you have taught. You are going to teach in this lesson only the following:

Boys trade.

Girls trade.

Ends trade.

Centers trade.

CHOREOGRAPHY: *HEADS (SIDES) DO A RIGHT AND LEFT THRU - STAR THRU - PASS THRU - SWING THRU THE OUTSIDE TWO - BOYS RUN - BOYS TRADE - GIRLS TRADE - GIRLS RUN - BEND THE LINE* - (Dance the heads in the side positions with this type choreography for practice - then do the *chicken plucker* - take them across to the other side couple and practice in that area for a while - bring them back to the corner for resolution).

REMEMBER TRADES AND RUNS FLOW WELL TOGETHER.

SAY FROM A NORMAL WAVE - *SWING THRU - BOYS TRADE - GIRLS TRADE - SAME SEX TRADE* (YOU'LL PROBABLY HAVE TO REMIND THE GIRLS TO TRADE HERE). *CENTERS RUN, etc.*

This has been a very productive session, so be sure to the rest of the class time to practice all the things that they have learned up to this point. Put all these figures into singing calls or find singing calls with the figures that will use the movements that you have taught.

YOU MIGHT TRY THIS JUST FOR FUN: *HEADS (SIDES) SQUARE THRU - DO SA DO - STAR THRU - GIRLS U TURN BACK - CHECK YOUR WAVE - (He-She-He-She) SWING THRU (He-He-She-She) - BOYS TRADE - GIRLS TRADE - SAME SEX TRADE - CENTERS TRADE - BOYS RUN - STAR THRU - DIVE THRU - SQUARE THRU THREE - LEFT ALLEMANDE, etc.*

THIRTEENTH LESSON - 25th & 26th hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Swing Thru - Alamo Swing Thru - Run (Boys, Girls, Ends, Centers) - Trade (Boys, Girls, Ends, Centers).

NOW WE ARE GOING TO INTRODUCE THE LEFT HAND WAVE. (As defined earlier).

CHOREOGRAPHY: *HEADS - (SIDES) SQUARE THRU - DO SA DO- MAKE A WAVE - SWING THRU- BOYS RUN AROUND THE GIRLS - GIRLS TRADE - GIRLS RUN LEFT AROUND THE BOYS* - (Now the dancers are in a Left Hand Wave). This is the time you will introduce the LEFT SWING THRU (As defined earlier) also. It might be good during this early portion of the teach and the calling to call it like this: (*START WITH THE LEFT - DO A LEFT SWING THRU*). Now at this time the dancers are ready to be informed that a SWING THRU always starts with the RIGHT HAND and a LEFT SWING THRU always starts with the LEFT HAND. This is true if you are in a LEFT HAND WAVE OR A RIGHT HAND WAVE.

NOW IS THE TIME TO TEACH THE FINE WORDING IN THE DEFINITION OF SEE SAW. (As defined earlier) TRY THIS CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU - DO A RIGHT AND LEFT THRU THE OUTSIDE TWO - DIVE THRU - SQUARE THRU THREE QUARTERS - SEE SAW* (Left Shoulder to left shoulder) *YOUR CORNER- STEP TO A LEFT HAND WAVE - LEFT SWING THRU - CENTERS RUN, etc.*

COUPLES TRADE. Defined earlier in this document.

CHOREOGRAPHY: *HEADS (SIDES) STAR THRU - CALIFORNIA TWIRL - SWING THRU - BOYS RUN* - (From a right two faced line as the dancers are now) *COUPLES TRADE* (Just move forward and to your right in a semi-circle to the other end of the line) Remember all trades change your facing direction 180 degrees). *COUPLES TRADE AGAIN - BEND THE LINE - RIGHT AND LEFT THRU - TWO LADIES CHAIN - STAR THRU - DIVE THRU - SQUARE THRU THREE QUARTERS ROUND - LEFT SQUARE THRU THE OUTSIDE TWO - U TURN BACK - L.A.*

HEADS LEAD TO THE RIGHT - CIRCLE UP FOUR - HEAD GENTS BREAK - MAKE A LINE OF FOUR - ROCK FORWARD & BACK - (This *COUPLES TRADE* is going to be somewhat different than the one the dancers just did). Remind the dancers again, that any trade is changing their facing direction 180 degrees. Now to make this movement smooth, you must ask the couple on the right end of the line to take a step back and as a couple make a left face turn and step forward to meet the other couple (from the left end of the line) who has moved forward and to the right. As the two right hand dancers meet (ladies in this case), remind them that they are right shoulder to right shoulder. Then continue into the other couples place and they are now facing out. *COUPLES TRADE (YOU'RE ALL FACING OUT) - COUPLES TRADE AGAIN (YOU'RE ALL FACING IN) - PASS THRU - COUPLES TRADE - STAR THRU - PASS THRU, etc.*

PRACTICE ! PRACTICE ! PRACTICE !!!

PARTNER TRADE. Defined earlier.

You should demonstrate this movement with your partner. Be sure to remind the dancers that they hold hands as much as possible with their partner. (So you will go out among the dancers and demonstrate the movement by holding hands with your partner). Start the hand movement backward as the left hand dancer steps forward and around to face the opposite direction and the right hand dancer moves across

and in front to change facing directions. Be sure that if you use the California Twirl as a reference. You explain that the arrangement must be with the man on the left and the lady on the right as in a California Twirl. YOU MUST EXPLAIN THAT THE PARTNER TRADE IS MUCH MORE VERSATILE THAN THE CALIFORNIA TWIRL BECAUSE THE DANCER ARRANGEMENT CAN BE ANY COMBINATION OF TWO DANCERS.

CHOREOGRAPHY. Back to the GOAL POSTS. *HEADS (SIDES) PARTNER TRADE - SEPARATE AROUND ONE - COME INTO THE MIDDLE - PARTNER TRADE - SPLIT THE OUTSIDE TWO - SEPARATE AROUND ONE - DOWN THE MIDDLE - PARTNER TRADE - SEPARATE AROUND ONE - INTO THE MIDDLE - PARTNER TRADE - LEFT ALLEMANDE etc.*

Now you should demonstrate two boys doing a partner trade - two girls doing a partner trade - a boy with the girl on his left doing a partner trade.
YOU CAN PRACTICE THIS ARRANGEMENT AT A LATER CLASS SESSION.

Now that you did a re-teach on the movements that you taught last week you should call all the movements that they have been introduced to prior to that time directionally. *RIGHT AND LEFT THRU - RIGHT PULL BY - COURTESY TURN YOUR PARTNER.*

Another movement you can help with - *EXTEND - STEP FORWARD AND FORM A RIGHT HAND WAVE WITH THE OUTSIDE COUPLE.*

Do Paso - *TURN PARTNER LEFT - CORNER RIGHT - PARTNER LEFT WITH A COURTESY TURN - FACE TO THE MIDDLE etc.*

FOURTEENTH LESSON - 27th & 28th hours.

1st tip - Warm-up. Be sure to call directionally where needed.

2nd tip - Re-teach. - Left Hand Wave - Left Swing Thru - Couples Trade - Partner Trade.

WHEEL AND DEAL. Starting formation: Line of four facing the same direction or a two-faced line.

a. From a LINE OF FOUR. The left-hand couple only takes a step forward. The couples wheel (180 degrees) toward the center of the line with the center dancer of each couple acting as a pivot point about which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left-hand couple standing behind the original right-hand couple.

b. From a TWO-FACED LINE. Each couple steps straight ahead one step. Each couple then wheels (180 degrees) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn.. Couples end facing each other.

STYLING: Use couple handholds. Inside dancers serve as pivot point and should exert slight pressure to assist as in any wheel around movement.

TIMING: 4 steps.

CHOREOGRAPHY: *HEADS (SIDES) LEAD TO THE RIGHT AND CIRCLE FOUR - HEAD GENTS BREAK AND MAKE A LINE OF FOUR - Now have all the lines of four facing to your (the caller's) LEFT BEND THEIR BIG OLD LINE OF FOUR TO FACE THE FRONT OF THE HALL - You now have half of the lines of four facing the front of the hall and the other half facing the wall to your right. YOU ARE ABOUT TO TEACH WHEEL AND DEAL. ALL YOU NEED FOR A DEMONSTRATION IS ONE LINE OF FOUR. This will help you impress on the dancers that when you do a WHEEL AND DEAL, it only involves the line of four that they are a part of. TELL THEM HERE THAT THEY CANNOT WHEEL AND DEAL SOMEONE ELSE'S LINE. Now here is the practice drill with these arrangements. EVERYBODY WHEEL AND DEAL - RIGHT HAND COUPLE WHEELS IN FRONT - LEFT HAND COUPLE WHEELS IN BEHIND - FIRST COUPLE GO LEFT - NEXT COUPLE GO RIGHT- YOU ARE BACK IN YOUR LINES OF FOUR - STEP FORWARD AND BACK - WHEEL AND DEAL - 1ST COUPLE GO LEFT - 2ND COUPLE GO RIGHT - YOU ARE BACK IN YOUR LINES OF FOUR - ROCK FORWARD AND BACK - WHEEL AND DEAL - FIRST COUPLE GO RIGHT- NEXT COUPLE GO LEFT -*

We now exchanged the right and left hand couples. PRACTICE THE SAME ROUTINE AGAIN AND YOU WILL BE BACK IN LINES OF FOUR AND IN SEQUENCE SO YOU CAN: *THE LINES FACING THE FRONT OF THE HALL - BEND YOUR LINES TO FACE THE OTHER LINE AND ROCK FORWARD AND BACK WAY UP - WHEEL AND DEAL - (THIS IS OF COURSE FROM LINES OF FOUR FACING SO THE DANCERS WILL FINISH IN A COMPLETED DOUBLE PASS THRU FORMATION) FIRST COUPLE GO LEFT - NEXT COUPLE GO RIGHT - ROCK FORWARD UP AND BACK WAY OUT - WHEEL AND DEAL - FIRST COUPLE GO RIGHT- NEXT COUPLE GO LEFT - Repeat this same routine and they will be back in normal lines of four. - DO A RIGHT AND LEFT THRU - STAR THRU - PASS THRU - LEFT ALLEMANDE etc.*

DOUBLE PASS THRU. Starting formation: double pass thru.

Dancers move forward passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes.

TIMING: 4 steps.

Have your demo-square show this a couple of times and that should be sufficient. (after all this is only an extension of the pass thru that the dancers learned in the first lesson).

CHOREOGRAPHY: *HEADS (SIDES) LEAD TO THE RIGHT AND CIRCLE UP FOUR - HEAD (SIDE) GENTS BREAK MAKE A LINE OF FOUR - PASS THRU - WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO LEFT- NEXT COUPLE GO RIGHT - ROCK UP AND BACK - PASS THRU - WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO RIGHT - NEXT COUPLE GO LEFT - ROCK UP AND BACK - PASS THRU- WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO LEFT - NEXT COUPLE GO RIGHT - ROCK UP AND BACK - PASS THRU - WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO RIGHT - NEXT COUPLE GO LEFT* - Back in normal lines of four. BE SURE THAT YOU PRACTICE THE WHEEL AND DEAL WITH LINES OF FOUR FACING. YOU MUST IMPRESS UPON THE DANCERS THAT THEY CAN ONLY WHEEL AND DEAL THEIR LINE OF FOUR.

CHAIN DOWN THE LINE. Defined earlier. Starting formation: wave or two-faced line with the girls in the middle holding right hands.

CHOREOGRAPHY: *HEADS (SIDES) PASS THRU - PARTNER TRADE - STAR THRU - PASS THRU - DO SA DO - SWING THRU - BOYS RUN - CHAIN DOWN THE LINE* - (Girls trade - boys courtesy turn her). THIS IS A GOOD QUICKIE DRILL FOR THIS MOVEMENT.

HEADS (SIDES) SQUARE THRU FOUR - DO A RIGHT AND LEFT THRU - DIVE THRU SQUARE THRU THREE QUARTERS - SEE SAW YOUR CORNER (LEFT) SHOULDER TO LEFT SHOULDER STEP TO A LEFT HAND WAVE - ENDS RUN - CHAIN DOWN THE LINE - etc.

Remember the definition for COURTESY TURN in the BASIC PROGRAM limits this call to girls in the middle holding right hands only.

ZOOM FAMILY.

a. ZOOM. Starting formation: Starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade.

From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360 degrees) to end in the position of the dancer who was directly behind him/her. Meanwhile each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends facing the same direction he/she started.

From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around a full circle (360 degrees) to end in the position of the dancer who was directly behind him. Meanwhile the trailing dancer steps directly forward into the position vacated by the lead dancer.

STYLING: Lead dancers hold hands in a natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead

dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably.

TIMING: 4 steps.

CHOREOGRAPHY: *HEADS (SIDES) STAR THRU - ZOOM - CENTERS SQUARE THRU THREE QUARTERS - LEFT SQUARE THRU FOUR HANDS WITH THE OUTSIDE TWO - PARTNER TRADE - STAR THRU - DIVE THRU - ZOOM - NEW CENTERS SQUARE THRU THREE QUARTERS - LEFT ALLEMANDE, etc.*

Another drill: *HEADS (SIDES) LEAD TO THE RIGHT - CIRCLE UP FOUR - HEAD GENTS BREAK - MAKE A LINE OF FOUR - PASS THRU- WHEEL AND DEAL - JUST THE GIRLS ZOOM - DOUBLE PASS THRU - JUST THE BOYS ZOOM - FIRST COUPLE GO RIGHT - NEXT COUPLE GO LEFT* - should be back to a normal line of four.

Or you can work the same formations as couples: *PASS THRU - WHEEL AND DEAL - LEADERS ZOOM - DOUBLE PASS THRU - NEW LEADERS ZOOM.*

PLEASE DON'T FORGET THAT THE THINGS THAT YOU ARE TEACHING ARE NOT NEARLY AS IMPORTANT AS THE PEOPLE YOU ARE TEACHING THEM TO. You can teach anyone to do any of the moves in square dancing, but you must remember these dancers will not stay in square dancing if they do not succeed. Seeing that these new people not only learn, but also find fun in dancing, must be your priority.

YOU, THE TEACHER, MUST CONVINCED THE DANCERS THAT YOU ENJOY WHAT YOU ARE DOING. YOUR ATTITUDE WHILE TEACHING WILL HAVE A CONTAGIOUS EFFECT ON YOUR DANCERS.

Be sure that you finish the evening off using all the material that you now have to work with. Remember the class members need -

PRACTICE ! PRACTICE ! PRACTICE !!!

FIFTEENTH LESSON - 29th & 30th hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Wheel & Deal (Lines Of Four) - Double Pass Thru -
Chain Down The Line - Zoom.

THIS MIGHT BE A GOOD TIME TO HAVE ANOTHER 15 MINUTE QUESTION AND ANSWER SESSION. JUST LET THEM ASK WHATEVER THEY WANT ABOUT SQUARE DANCING.

FLUTTERWHEEL FAMILY. Starting formation: facing couples.

a. FLUTTERWHEEL.

The right hand dancers go into the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and taking the right hand of the opposite dancer, each continues on around to the original right hand dancer's starting position, releasing arms in the center and turning as a couple to face the center.

b. REVERSE FLUTTERWHEEL.

Generally the same as Flutterwheel except that the two left hand dancers start with a left forearm turn and pick up the opposite dancer to return to their (left-hand dancers) starting position.

STYLING: Dancers turning in the center should remember the principle of the forearm turn (see Basics #6c and d). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that

person, taking a normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.

TIMING: From Static square - head or side ladies, 8 steps; all four ladies, 12 steps.

HAVE TWO DEMO-COUPLES SHOW THE MOVEMENT FIRST.

CHOREOGRAPHY: *HEADS (SIDES) FLUTTERWHEEL - RIGHT AND LEFT THRU - STAR THRU - PASS THRU - CIRCLE UP FOUR - HEAD (SIDE) GENT BREAK - MAKE A LINE OF FOUR - DO A RIGHT AND LEFT THRU - FLUTTERWHEEL - PASS THRU - BEND THE LINE - SQUARE THRU THREE QUARTERS - BEND THE LINE - RIGHT AND LEFT THRU - FLUTTERWHEEL - PASS THRU - U TURN BACK - BOYS LEAD FLUTTERWHEEL - PASS THRU - BEND THE LINE - SQUARE THRU THREE QUARTERS ROUND - BEND THE LINE - BOYS LEAD FLUTTERWHEEL - PASS THRU - U TURN BACK etc.*

Be sure to drill the dancers with both the boys and girls dancing from the right hand position.

SWEEP A QUARTER. Starting formation: facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90 degrees) in the direction of their body flow.

STYLING: All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic.

TIMING: 2 couples, 2 steps; all four couples, 4 steps.

You might ask your class members to notice during the demonstration that when the couples finish the previous movement they are standing on one side of a card table facing each other, so the call, SWEEP A QUARTER, will cause them to continue that

motion to the left or right side of that card table and changing their facing direction by one quarter.

CHOREOGRAPHY: *HEADS (SIDES) DO A RIGHT AND LEFT THRU - STAR THRU - PASS THRU - STAR THRU - DO A RIGHT AND LEFT THRU - GIRLS LEAD FLUTTERWHEEL - SWEEP A QUARTER* (Remind them of flowing direction because from here on it will become more important). *DO A RIGHT AND LEFT THRU - FLUTTERWHEEL - REVERSE FLUTTERWHEEL - SWEEP A QUARTER* (ah-ha - different isn't it?). YOU MAY CONTINUE HERE FOR A FEW MOVEMENTS THEN TAKE THEM ACROSS TO THE OTHER SIDE (Chicken Plucker) AND DANCE THEM WITH THE OTHER COUPLE AND THEN RESOLVE.

VEER FAMILY. Starting formation: facing couples, facing dancers, mini wave, two faced lines.

Two facing couples, working as a unit, or two facing dancers move to the left (or right, as directed) and forward to end in mini wave or two-faced line respectively.

From mini wave or a two-faced line, the veering direction must be toward the center of the mini wave or line. Each dancer or couple, working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

STYLING: All dancers use couple handhold. Outside hands in normal dance position.

TIMING: Box, 2 steps; Static Square, heads or sides, 4 steps.

CHOREOGRAPHY: *HEADS (SIDES) LEAD TO THE RIGHT - VEER TO THE LEFT - BEND THE LINE* - (Lines of 4 - out of sequence) *RIGHT AND LEFT THRU* - (Normal lines of 4 - in sequence). *PASS THRU - WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO LEFT - SECOND COUPLE RIGHT - DO A RIGHT AND LEFT THRU - STAR THRU- PASS THRU - LEFT ALLEMANDE, etc.*

Veer Left flows very well after a right and left thru. NOTE: YOU SHOULD NEVER USE A VEER LEFT OR RIGHT (to be taught later) AFTER A STAR THRU. VEERS DO FLOW WELL AFTER A FLUTTER WHEEL, SWEEP A QUARTER or A REVERSE FLUTTERWHEEL (to be taught later).

TRADE BY. Starting formation: Trade by or any formation in which two couples are facing each other and the other couples are facing out.

The couples facing each other pass thru. The couples facing out do a partner trade to face in.

STYLING: Same as pass thru and partner trade.

TIMING: 4 steps.

CHOREOGRAPHY TO INTRODUCE THE MOVEMENT: *HEADS (SIDES) STAR THRU - PASS THRU - DO A RIGHT AND LEFT THRU - PASS THRU - TRADE BY - DO A RIGHT AND LEFT THRU - DIVE THRU - SQUARE THRU THREE QUARTERS ROUND - LEFT ALLEMANDE, etc.*

SIDES (HEADS) SQUARE THRU FOUR HANDS - DO A RIGHT AND LEFT THRU - STAR THRU - PASS THRU - DO A U TURN BACK - STAR THRU - TRADE BY - DO A RIGHT AND LEFT THRU - PASS THRU - TRADE BY - LEFT ALLEMANDE, etc.

Now for a little creativity in your choreography you might try something like this:

HEADS (SIDES) LEAD TO THE RIGHT - CIRCLE UP FOUR - HEAD GENTS BREAK - MAKE A LINE OF FOUR - COUPLES #1 AND #4 PASS THRU - EVERYBODY TRADE BY - TRADE BY AGAIN - Now work your way back to normal lines.

Be sure that you call all the material that you have taught prior to this during balance of the class time.

Remember PRACTICE - PRACTICE - PRACTICE.

SIXTEENTH LESSON - 31st & 32nd hours.

1st tip - Warm-up.

2nd tip - Re-teach. - Flutterwheel - Sweep A Quarter - Veer Left - Trade By.

In this class time we will go back and finish some of the families that we taught in prior class periods.

Be sure to use your demo-square or couple to show these - REMEMBER - People learn in different ways. Some seeing - some hearing - ALL BY DOING.

REVERSE FLUTTERWHEEL. Defined earlier.

CHOREOGRAPHY: *HEADS (SIDES) LEAD RIGHT - VEER LEFT - BEND THE LINE* - (Now is a good time to explain the two flutterwheels). HAVE THE DANCERS ALL HOLD HANDS WITH THEIR PARTNERS IN THIS NORMAL LINE OF FOUR. ON THE CALL FLUTTERWHEEL THE FREE RIGHT HAND OF EACH COUPLE WILL LEAD. ON THE CALL REVERSE FLUTTERWHEEL THE FREE LEFT HAND OF EACH COUPLE WILL LEAD. *DO A RIGHT AND LEFT THRU - FLUTTERWHEEL - REVERSE FLUTTERWHEEL - SWEEP A QUARTER - DO A RIGHT AND LEFT THRU - VEER LEFT - BEND THE LINE - etc.*

WHEEL AND DEAL (Two faced lines). Defined earlier.

Use the demonstration square to show this movement. And remember to point out to the dancers again that the word WHEEL or DEAL means that they will turn around 180 degrees to face the opposite direction.

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU FOUR HANDS - SWING THRU THE OUTSIDE - BOYS RUN RIGHT - WHEEL AND DEAL TO FACE THE TWO IN YOUR LINE.* (You might explain that this will be a much easier wheel and

deal for them to learn, but they must keep practicing the wheel and deal from lines of four facing and lines of four back to back). THE DANCERS ARE NOW ZEROED BACK TO FACING THEIR CORNER. ALLOW A LOT OF PRACTICE ON THIS CALL.

CROSS RUN. Defined earlier. (Remember the RIGHT shoulder rule in crossing)
Explain also (as your demo-square is showing this) that if the centers cross run they will go to the far end, and if the ends cross run they will go to the far center. You will have to direct the dancers to spread out or to close together as needed.

CHOREOGRAPHY: *HEADS (SIDES) STAR THRU - CALIFORNIA TWIRL - DO SA DO - SWING THRU - GIRLS CROSS RUN (BOYS SPREAD APART & LET 'EM IN) - WE HAVE A LEFTY WAVE - LEFT SWING THRU - GIRLS CROSS RUN TO THE FAR INSIDE (BOYS SPREAD APART) WE HAVE A RIGHT HAND WAVE - SWING THRU - CENTERS CROSS RUN TO THE FAR END - WE HAVE A LEFTY - CENTERS CROSS RUN TO THE FAR END - WE HAVE A RIGHT HAND WAVE etc. (THEN YOU CAN SIGHT THEM OUT OF THIS).*

VEER RIGHT: defined earlier.

CHOREOGRAPHY: You should use the VEER RIGHT only when body flow will let you use it. i.e. following a REVERSE FLUTTERWHEEL or Reverse Flutterwheel - sweep a quarter - veer to the right, i.e.

HEADS (SIDES) SQUARE THRU - RIGHT AND LEFT THRU - VEER TO THE LEFT - BEND THE LINE - PASS THRU - PARTNER TRADE - REVERSE FLUTTERWHEEL - SWEEP A QUARTER - VEER TO THE RIGHT, etc.

HEADS (SIDES) DO A HALF SQUARE THRU - RIGHT AND LEFT THRU - DIVE THRU- VEER LEFT - VEER RIGHT - LEFT ALLEMANDE, etc.

Don't forget during the course of the class time that you use directional calls wherever and whenever needed to keep the dancers dancing. Especially: WHEEL & DEAL (Lines Of Four) - DOUBLE PASS THRU - CHAIN DOWN THE LINE and ZOOM.

Keep 'em movin' and be sure to call all the things that you have taught up to this point - DON'T GET IN THE HABIT OF ONLY LETTING YOUR CLASS PRACTICE THE CALLS THAT YOU LIKE BEST.

SEVENTEENTH LESSON - 33rd & 34th hours.

1st Tip - Warm-up.

2nd Tip - Re-teach - Reverse Flutterwheel - Wheel & Deal (2 faced line) - Cross Run - Veer Right.

TOUCH A QUARTER. Starting formation: facing dancers.

Dancers touch and without stopping turn one quarter (90 degrees) by the right.

STYLING: Use normal hands-up, palm-to-palm position, with hands about shoulder level to the girls.

TIMING: 2 steps.

This simple little call is probably the best call we have to create the most arrangements of dancers.

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU - TOUCH A QUARTER - CHECK YOUR WAVE - SWING THRU - BOYS TRADE - GIRLS TRADE - SAME SEX TRADE - CENTERS TRADE - BOYS RUN - RIGHT AND LEFT THRU - TOUCH A QUARTER - (their first time in a column) BOYS RUN - PARTNER TRADE - TOUCH A QUARTER - BOYS RUN - U TURN BACK - LEFT ALLEMANDE, etc.*

CIRCULATE FAMILY. Starting formation: Waves, columns, lines, and two-faced lines.

GENERAL RULE: Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams in the Basic Definitions publication.

- a. BOYS.
- b. GIRLS.
- c. ALL EIGHT.
- d. ENDS.
- e. CENTERS.

Directed dancers circulate using the general rule.

- f. COUPLES. Starting formation: lines or two-faced lines.

Each couple, working as a unit moves forward along the circulate path to the next position, using the general rule.

- g. BOX. Starting formation: box circulate.

Each dancer moves forward along the circulate path to the next position, using the general rule.

- h. SINGLE FILE. (COLUMN) - Starting formation: columns.

Each dancer moves forward along the circulate path to the next position, using the general rule.

- i. SPLIT. Starting formation: lines waves or columns.

The formations divide into two separate boxes and dancers circulate within their own foursome, using the general rule.

STYLING: All dancers use couple handhold when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid

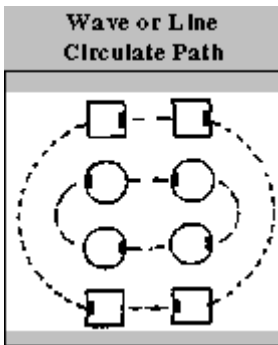
rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call.

TIMING: From ocean waves, centers, 4 steps; ends, 4 steps; all , 4 steps; couples, 4 steps.

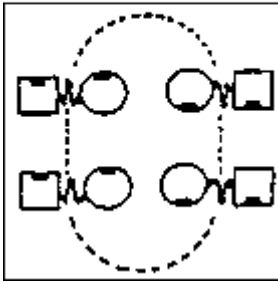
CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU FOUR HANDS - DO SA DO- MAKE A WAVE - BOYS CIRCULATE - GIRLS CIRCULATE - ENDS CIRCULATE - CENTERS CIRCULATE - (technical zero) SWING THRU - GIRLS CIRCULATE - BOYS CIRCULATE - ENDS CIRCULATE - CENTERS CIRCULATE - (zero) BOYS RUN - WHEEL AND DEAL - DO A RIGHT AND LEFT THRU - DIVE THRU - SQUARE THRU THREE QUARTERS - LEFT ALLEMANDE, etc.*

SIDES (HEADS) SQUARE THRU FOUR - DO SA DO- MAKE A WAVE - ENDS CIRCULATE - CENTERS CIRCULATE - BOYS CIRCULATE - GIRLS CIRCULATE - SWING THRU - BOYS RUN - COUPLES CIRCULATE - CHAIN DOWN THE LINE - STAR THRU - PASS THRU - TRADE BY - LEFT ALLEMANDE etc.

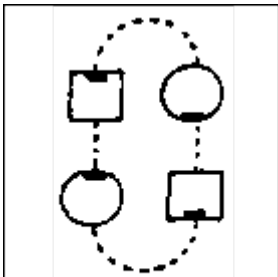
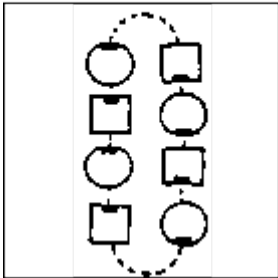
(Editor's Note: In the following six circulate "paths", the facing directions of all the dancers in any of the examples could be reversed so that 12 different "paths" will result.)



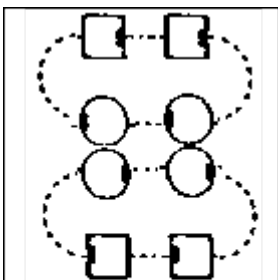
**Couples
Circulate Path**



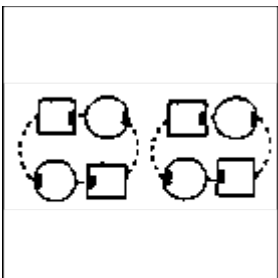
**Column
Circulate Path**



**Box Circulate
Path**



**Wave or Line
Split Circulate
Path**



**Column Split
Circulate Path**

FERRIS WHEEL. Starting formation: Two parallel two-faced lines.

The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in, step straight ahead to momentarily form a two-faced line in the center. Without stopping, they wheel and deal in that line to end as the center couples in a double pass thru formation.

STYLING: All dancers use couple handholds. It is important that those couples doing a half circulate form a momentary two-faced line in the center. Without stopping, they wheel and deal in that line to end as the center couples in a double pass thru formation.

TIMING: 6 steps.

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU - DO A RIGHT AND LEFT THRU - VEER TO THE LEFT - COUPLES CIRCULATE - WHEEL AND DEAL - VEER TO THE LEFT - FERRIS WHEEL - SQUARE THRU THREE QUARTERS - LEFT ALLEMANDE, etc.*

GOOD SINGING CALL FIGURE: *HEADS (SIDES) PROMENADE HALF WAY - COME INTO THE CENTER- SQUARE THRU - FOUR HANDS AROUND YOU GO - SWING THRU THE OUTSIDE TWO - BOYS RUN - FERRIS WHEEL - CENTER TWO SQUARE THRU THREE QUARTERS - SWING YOUR CORNER AND PROMENADE, etc.*

Use as many of the movements as you can possibly think of in your singing calls at this time.

Remember this is the last movement on the basic program, but we have some more teaches that we have passed over.

NOW,JUST PLAY. REPEAT THE BASIC MOVEMENTS. PLAY AND HAVE FUN WITH THE CLASS MEMBERS.

EIGHTEENTH LESSON - 35th & 36th hours

1st Tip - Warm-up.

2nd Tip - Re-teach - Touch a Quarter - Circulates (Boys, Girls, Ends, Centers, Couples).

One more reminder to call directionally all the calls that the dancer are having a problem with. You might even do walk thru's if you deem it necessary.

WE ARE NOW READY TO TEACH THE LAST MOVEMENTS ON THE BASIC PROGRAM SO YOU SHOULD REMIND THE CLASS MEMBERS THAT THEY ARE NOW DANCERS AND SHOULD ATTEND ANY BASIC DANCE THAT THEY MIGHT FIND ADVERTISED.

BOX CIRCULATE - defined earlier.

Remember to do a box circulate you must have the center four people in whatever formation that you are working with. (check your diagrams).

CHOREOGRAPHY: *HEADS (SIDES) SQUARE THRU FOUR - DO A RIGHT AND LEFT THRU - DIVE THRU - TOUCH A QUARTER - BOX CIRCULATE - BOX CIRCULATE AGAIN (BE SURE TO REMIND THE DANCERS THAT IN ANY CIRCULATE THEY ARE GOING FOOT PRINT TO FOOT PRINT). FIND YOUR CORNER LEFT ALLEMANDE. etc.*

Remind them once again that to do a box circulate it must be the center four dancers in any formation.

SINGLE FILE CIRCULATE: defined earlier.

CHOREOGRAPHY (From a Column): *HEADS (SIDES) LEAD TO THE RIGHT - CIRCLE UP FOUR - HEAD (SIDE) MEN BREAK - MAKE A LINE OF FOUR - PASS THRU - WHEEL AND DEAL - DOUBLE PASS THRU - FIRST COUPLE GO LEFT - NEXT COUPLE GO RIGHT - TOUCH A QUARTER* - NOTE: From this set-up you can have the dancers circulate as many spots as you wish and the boys run to a left allemande. Or the girls run to a right and left grand. *SINGLE FILE CIRCULATE ONE PLACE* (Remind them that they are to move to the next set of foot prints ahead of their spot). *SINGLE FILE CIRCULATE ANOTHER PLACE - BOYS RUN - LEFT ALLEMANDE, etc.*

SPLIT CIRCULATE: defined earlier.

Remind the dancers here that any time they hear the word split that they have to know that something will have to be split. Either a wave or a column. They will be working only with the people on their end of the wave or column. There is a river filled with piranha running right thru the middle of your wave or column. If you happen to get your feet in there. That's all she wrote. You're a goner.

CHOREOGRAPHY: *HEADS (SIDES) LEAD TO THE RIGHT - VEER TO THE LEFT - BEND THE LINE - RIGHT AND LEFT THRU - TOUCH A QUARTER* - (Be sure and divorce yourself from the four dancers on the other end of the column. If you happen to move toward their territory you will most certainly step into the river and lose both feet). *SPLIT CIRCULATE - SPLIT CIRCULATE - SPLIT CIRCULATE - SPLIT CIRCULATE - GIRLS RUN - RIGHT AND LEFT GRAND.*

HEADS (SIDES) SQUARE THRU FOUR HANDS - TOUCH A QUARTER - SPLIT CIRCULATE - SPLIT CIRCULATE AGAIN - BOYS RUN etc.

JUST KEEP PRACTICING THESE THINGS FOR THE REMAINDER OF THE EVENING SO THAT THE DANCERS WILL BECOME THOROUGHLY FAMILIAR WITH THEM.

This completes the BASIC PROGRAM so now you should plan some BASIC DANCES for the class to attend, or help them find some to attend.

NINETEENTH LESSON - 37th & 38th hours.

1st Tip - Warm-up

2nd Tip - Re-teach - Box Circulate - Single File Circulate - Split Circulate.

Now you have the remainder of the class time to practice the dancers in all the things that they have been exposed to. ONCE AGAIN - Do not just call the things that you like - YOU ARE OBLIGATED TO THE CLASS MEMBERS TO TEACH THEM ALL THE BASIC PROGRAM.

TWENTIETH LESSON - 39th & 40th hours.

Here's the BASIC PROGRAM. so you should just have fun and call these beautiful people a good basic dance, remembering to drill them in the things that you feel that they are the weakest.

1. Circle Family
 - a. Left
 - b. Right
2. Forward & Back
3. Do Sa Do
4. Swing
5. Promenade Family
 - a. Cpls.(full,1/2,3/4)
 - b. Single File
6. Allemande Family
 - a. Left
 - b. Right arm turn
 - c. Left arm turn
7. Right & Left Grand Family
 - a. Right & Left Grand
 - b. Weave The Ring
 - c. *Wrong Way Grand*
8. Star Family
 - a. Left hand
 - b. Right hand
9. Star Promenade
10. Pass Thru
11. Split The Outside Couple
12. Half Sashay Family
 - a. Half Sashay
 - b. Roll Away
 - c. Ladies In Men Sashay
13. Turn Back Family
 - a. U-turn back
 - b. Gents or Ladies Backtrack
31. Shoot The Star
(Reg.-Full Around)
32. Slip The Clutch
 33. Box The Gnat
 34. Ocean Wave Family
 - a. Right Hand Wave
 - b. Left Hand Wave
 - c. Alamo Wave
 - d. Wave Balance
35. Pass The Ocean
36. Extend (1/4 Tag Only)
 37. Swing Thru Family
 - a. Swing Thru
 - b. *Left Swing Thru*
 38. Run Family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. *Cross*
39. Trade Family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. Couples
 - f. Partner
40. Wheel And Deal Family
 - a. From Lines Of Four
 - b. From To-faced Lines

14. Separate
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two Ladies Chain (Reg.& 3/4)
 - b. Four Ladies Chain (Reg.& 3/4)
 - c. *Chain Down The Line*
17. Do Paso
18. Lead Right
19. Right And Left Thru
20. Grand Square
21. Star Thru
22. Circle To A Line
23. Bend The Line
24. All Around The Left Hand Lady
25. See Saw
26. Square Thru Family
 - a. Square Thru
 - b. *Left Square Thru*
27. California Twirl
28. Dive Thru
29. Wheel Around
30. Thar Family
 - a. Allemande Thar
 - b. *Wrong Way Thar*
41. Double Pass Thru
42. Zoom
43. Flutterwheel Family
 - a. Flutterwheel
 - b. *Reverse Flutterwheel*
44. Sweep A Quarter
45. Veer Family
 - a. Left
 - b. Right
46. Trade By
 47. Touch A Quarter
 48. Circulate Family
 - a. Boys
 - b. Girls
 - c. All Eight
 - d. Ends
 - e. Centers
 - f. Couples
 - g. *Box*
 - h. *Single File (Column)*
 - i. *Split*
49. Ferris Wheel