

Teaching Tips for the Plus Program
CALLERLAB Convention, San Antonio, TX, April 2003
Tim Marriner & Andy Shore

Teaching Tips are proven hints that educators use during the teaching, walk-thru, or review process to help the dancers avoid common problems or mistakes. These tips do not replace the definitions but should be used to enhance the teaching and learning experience and reinforce the dancers' ability to remember and execute the calls. Be careful, overuse of shortcuts can create dancers' dependency on the hints and impede true learning. Good teaching skills with description words are necessary during the process. Styling hints should be presented. Keep the dancers aware of proper timing to smooth out rough or rushed dancing – this is not a race.

Plus Definitions may be found online at www.callerlab.org
Contact the Home Office for notes from last year's session on Teaching Tips for Mainstream.
Calls are presented in the current CALLERLAB recommended teaching order for Plus.

This handout had been edited to include selected comments from the actual panel session at CALLERLAB.

Acey Deucey

- A) Dance them thru a few times before naming it.
- B) Think centers first - Centers hang on!
- C) Parallel waves and 2-faced lines only on the first teach.
- D) Much later work from outfacing lines, inverted lines, diamonds, etc.

Eight Chain Thru (1, 2, 3, etc.)

- A) Tell them they get to count! "I want to hear you dance!"
- B) Series of alternating "pull bys" (dance bys/walk bys) or, if facing out, courtesy turn.
- C) Talk them thru it slowly the first time. Teach & dance it at the same time.
- D) Stay up and down in rows. Don't form a circle.
- E) Emphasize the Courtesy Turn for the outside part
- F) May start "backwards" with 8 Chain 1, then 2, 3, etc.
- G) Dancers, make sure you are counting the same number as the person whose hand you are touching.
- H) Note that call may be fractionalized ($2\frac{1}{2}$, $3\frac{1}{2}$, etc.), can also be done from non-zero arrangements.

Teacup Chain

- A) One approach is to do head ladies only, then side ladies only, then all.
- B) Another way is to do All 4 Ladies Center, then All 4 Ladies to the Right, then mix them, this keeps all dancers active during the teach.
- C) The girls will visit the boys in "promenade order" (have them single file promenade inside, and pay attention to the boys.
- D) All RH Stars are $\frac{3}{4}$, All LH Stars are $1\frac{1}{4}$ (or $\frac{5}{4}$ works better for some).
- E) Girls control which hand/arm to use... girls should alternate hands between the stars and the arm turns.
- F) Head boys can whisper "into the center" as they turn a girl, Side boys can whisper "off to a head man (Joe, Steve, etc.)." Boys help the girls get where they need to be.
- G) Girls will always be starring with the diagonal opposite girl. Find that girl for all the center stars.
- H) Review "Do Paso" to get the reinforce Right and Left Arm Turns, and the idea of "sending someone around the outside" for the chaining to the right.
- I) The only Courtesy Turn is the final turn with your original partner. Only "show Courtesy" to your original partner.

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Ping Pong Circulate

- A) Set up a 0-arrangement $\frac{1}{4}$ Tag and show them the net (wave) and the players (couples).
- B) Show the circulate paths separately. Have just the boys circ, then just the girls circ. Do it several times.
- C) For the dancers on the outside – “follow a back” this helps get the handedness right.
- D) Point out that the “players” always face in toward the net.

Load The Boat

- A) Workshop the “centers part” first in 2-couple setups, emphasizing it from the $\frac{1}{2}$ arrangement.
- B) Make sure the centers’ initial Pass Thru is “just barely” so that they’ll find someone to trade with after the Quarter Out (Face Out).
- C) Centers have 4 parts (P’s) Pass, Pivot away, Partner Trade, and Pass.
- D) Put them in zero lines and show the ends what they’ll do, then let the centers do their thing. Right & Left Thru, Slide Thru & do it again. After several successes, Star Thru, and give everyone a chance to dance thru the standard setup.
- E) Avoid “each box do the centers part” from Facing Lines – better to do it from an Eight Chain formation, where “pivot away” is out of the square.
- F) From lines, for the centers “away” is toward the nearest end spot.
- G) Once you start turning, you keep turning the same way.
- H) Get the centers to touch hands lightly after each part.
- I) Centers – once you pass someone, you can’t keep passing them (you’re only “passing air”) so don’t go too far.
- J) Centers stay close (in a little rubber dingy) while the outsides (Sharks) circle around you.
- K) **Avoid** the old “Centers Star Thru & California Twirl” analogy – it is arrangement dependant, and cannot be correctly fractionalized.
- L) Some teach with same sex in the middle – easier to cue it that way and have centers turn away from the same sex.

Spin Chain Thru

- A) This is a “mantra call” – $\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$.
- B) Describe the “spin” action as an ends and adjacent centers trade and then new centers cast $\frac{3}{4}$. Then the new wave will “chain down the wave”.
- C) Always starts on the “outside” of the wave – with ends and adjacent centers (unlike Swing Thru, which always starts with the right hand).
- D) Those who begin in the center only do the first part.
- E) Some people have to stand still for parts of this call, which is the hardest thing to do in square dancing.
- F) All of the actions are Trades & Casts with someone else, you’re never moving or turning alone.
- G) If you are moving and using one hand, change your focus of attention to your other hand next.
- H) The initial tailing ends (facing in) will be the ones chaining thru the very center. The initial leading end (facing out) will be the one who waits (stand still, don’t wander) while the very centers trade.
- I) Reinforce that the new ends are done after the initial arm turn $\frac{1}{2}$.

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Extend

- A) Remember the name of the call is “Extend”, avoid calling “Extend The Tag” or “Extend your Ping”.
- B) Be aware of the handedness in the wave (if any) and use the same hand.
- C) Some dancers may need to adjust to form a couple or to slide apart.
- D) May wish to show the 0, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, full tag stations/formations for extend.
- E) Note restrictions on the formations at Plus (no 2-faced lines).

Peel Off

- A) Like peeling a banana – away and looping back.
- B) Identify leaders and trailers – may be easiest to set up one sex as leaders, the other as trailers.
- C) All will reverse facing direction.
- D) May want to work $\frac{1}{2}$ Zoom from completed DPT first (if your dancers can handle that) before introducing this call.
- E) Use completed DPT and possibly Z’s for the first few weeks.
- F) Demo “peeling off” a jacket or a vest – away from the center.

Linear Cycle (waves only)

- A) Workshop “leaders fold” and “single hinge, (new) leaders fold” from parallel waves for a week or two before.
- B) Emphasize the direction of the peel. Fill the void.
- C) Dancers often dance this like “Recycle & Sweep $\frac{1}{4}$ ” – admit that it’s the same ending spots and “feel”.
- D) Work down to the other end of your wave, you’ll be facing toward where you started.
- E) Dancers often chant “Hinge, Fold, Follow, Peel.”
- F) After the initial hinge, let go! – all else is no hands.
- G) Clear idea of where you end up: From facing lines – remember where you are now – you’ll be back here in a bit. All Pass the Ocean, look at where you were, Linear Cycle, you’re back.

Coordinate

- A) #4 dancers in the column make eye contact – you’ll meet in the very center. This whole call will “center on you”.
- B) #2 dancers in the column will be alone after the Circulate $1\frac{1}{2}$.
- C) “No, No, Yes” verbal styling identifies who to stop with on the Circulate $1\frac{1}{2}$. (some say “no” to air) – Another way is to “count 3” starting with the person on a diagonal from you – if you are facing out count yourself as #1.
- D) Very centers (those original #4) will “veer out” to become the ends of lines, the lonesome dancers (original #2) will “move up” like in a Spin the Top.

(Anything) and Spread

- A) This is a “suffix call” – it’s added onto calls you already know.
- B) From only 4 actives first, e.g., Heads Star Thru AND SPREAD.
- C) From tandems next, e.g., Wheel & Deal & Spread.
- D) From Waves, e.g., Centers Trade, Acey Deucey, Fan The Top, later with Follow Your Neighbor.
- E) From tandems, emphasize that leads do not move forwards.

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Spin Chain The Gears

- A) Review Spin Chain Thru a few times first – here’s a “cousin” of that call.
- B) Starts like a Spin Chain Thru and after the gears turn, centers finish like Spin Chain Thru.
- C) A good one to demo first and cue heavily.
- D) Emphasize that 4 people “line up” after the stars turn $\frac{3}{4}$, they will do a trade and a cast $\frac{3}{4}$, while the others “flip out of the way!” (like a peel off action).
- E) “Gears, Gears, Gears” chant during the star turn – helps distinguish this later from “Exchange”.

Track 2

- A) Dance them thru “Leaders Trade, Pass Thru, Trade By, Step to a wave” or “Leaders Trade, Pass to the Center, Centers Pass Thru, Step to a wave” a few times to get the traffic pattern.
- B) Another good call to demo first.
- C) Lead 2 wind up in the far wave looking out, Trailing 2 wind up in the near wave looking in.
- D) If you are a Trailer, you will stay behind the person in front of you for the entire call.
- E) Left-side dancers have the “outside track” (and will move clockwise), Right-side dancers have the “inside track”.(and will move counterclockwise) – towards each other, follow the right shoulder passing rule.
- F) Have trailers put a hand on the leader’s shoulder and do the “Tandem Partner Trade” then Extend Twice.
- G) Move *towards* the person beside you (not away from them as you would in a Cloverleaf).
- H) Keep hands in a ready position.
- I) Can workshop Track 0, 1, 3, & 4 – gives a good history lesson.

(Anything) and Roll

- A) Another “suffix call” added onto the end of another call.
- B) You can Roll if you were turning at the end of your part of the preceding call.
- C) Roll is done “in place” your feet get instantly glued to a turntable (lazy Suzan) and you’ll individually turn $\frac{1}{4}$ more (“one more wall”) in the direction your body was already turning.
- D) Start with 1 or 2-person calls: Face Right, Face In, Star Thru, Slide Thru, Touch $\frac{1}{4}$, Trade, Cast Off $\frac{3}{4}$.
- E) After you’ve completed the “Roll” reestablish new formations. Take hands if applicable.
- F) If you were touching someone’s hand before the “Roll” (i.e., you were side-by-side with them), you can’t be touching them after the “Roll”.
- G) Not everyone always gets to Roll. Good examples Trade By & Roll, Ping Pong Circulate & Roll.
- H) Avoid calling “Roll to Face” since that doesn’t happen in all cases.

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Follow Your Neighbor

- A) Good call to teach or workshop in 2-couple setups.
- B) Initial motion is just like a Scootback, so do a lot of those leading up to your teach.
- C) First thing to do is Let Go & Move Forward – then decide if you have to arm turn or Fold & Roll.
- D) Everyone will Extend & Cast $\frac{3}{4}$ - Trailers with a real live person, and Leaders with a ghost. You'll end holding the same person you started with, but with the other hand (& looking at the other set of walls).
- E) Leaders part can also be described as $\frac{1}{2}$ Run & U-Turn Back.
- F) Avoid calling "Follow Your Neighbor & Spread" exclusively, don't over-train your dancers.
- G) Leaders (those casting with a ghost) "stay out there on the end"
- H) Work both Left and Right handed setups, don't over train.
- I) You stay in the same quadrant of the floor.

Fan the Top

- A) Tell the dancers this is the "Stunted degenerate cousin of Spin the Top."
- B) No initial trade as in Spin the Top.
- C) Hang on Centers!
- D) Work "step to a wave, Centers Trade"
- E) Feels very different from facing couples than from an established wave.

Explode The Wave

- A) 3 part call – Step Ahead, Face In, Pull By
- B) Lean forward and peek at that person – that's who you'll face and pull by.
- C) Face In is toward the center of your wave, not necessarily the center of the set (e.g., from a tidal wave)
- D) Setup from #1 or #2 waves so that the pull-by is with the same sex.

Explode and (Anything) (waves only)

- A) Wait until you hear either "The Wave" or the "And call".
- B) Callers – really emphasize the word "AND".
- C) Do the first 2 parts of Explode the Wave but *wait* for the "And call".
- D) Use simple 2-dancer calls first: Touch $\frac{1}{4}$, Star Thru, Slide Thru, Single Circle. Then move to more difficult ones: Right & Left Thru, Grand Swing Thru, Pass The Ocean, Load The Boat.
- E) Explode AND ROLL can break them of the habit/desire to pull by or pass thru. (This is tough for most dancers.)
- F) Explode AND "smile" or Explode AND forward & back are good to emphasize the action of this call.

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Relay The Deucey

- A) Another “mantra call” – $\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{3}{4}$.
- B) Great call to demo first – observing one dancer at a time thru the entire move.
- C) Notice you wind up beside (and holding onto) the exact same people – “2 all 8 circulate spots away” or “diagonally across the square”.
- D) The action feels like a Spin the Top, Grand Swing Thru, Spin the Top.
- E) If you leave the wave, dance single file around the outside moving forward. Don’t turn around, don’t try to make stars, and don’t jump into the middle of the wave.
- F) The person you started with will “relay you back into the grand wave” when it’s your turn, and you’ll meet them again at the end of the call.
- G) If you are moving around the outside, watch that person with your peripheral vision, this will help pace you down the square.
- H) From a 0 wave, the girl facing in works 4 hands down the wave & the girl facing out works 2 hands down the wave.
- I) Everyone keeps moving. No one stands still.
- J) 6 parts – either arm turns or $\frac{1}{2}$ circulates, you can count them to the end.
- K) Centers – when you meet the same center you’ll do the $\frac{3}{4}$ cast with them, and you’re done.

Peel The Top

- A) Start from a Z – the leaders peel *away* from the center handhold.
- B) Everyone will wind up turning $\frac{3}{4}$ - Leaders peel away (180) and move up around the corner another quarter, while the trailers Extend and Cast $\frac{3}{4}$.
- C) Leads Peel Off and all Fan the Top.
- D) Good one to workshop or teach in 2-couple setups.

Diamond Circulate

- A) Start in RH Diamonds & explain why it is Right Handed.
- B) Identify Centers who have a handhold, and Points who should *point in*.
- C) Centers will become Points, Points will become Centers.
- D) Identify the next spot – move up turning to face one new wall. Maintain the same shoulder toward the center.
- E) In twin diamonds, also emphasize the Wave and the Box (Centers and Ends), to enhance formation awareness.
- F) Diamonds are tough because it’s a new formation and there are people all alone & disconnected.

Single Circle To A Wave

- A) Use both hands. Boys palms up, Girls palms down (if you’re working with the same sex, all bets are off). (note that some teach Right palm up, Left palm down)
- B) Join hands, circle left $\frac{1}{2}$ way round, and individually veer left to form a miniwave.

Trade The Wave

- A) May want to practice trading down the line in outfacing #0 or $\frac{1}{2}$ lines.
- B) “Take A Peek” – lean forward and see where you’ll go, you’ll pass right shoulders with that person as you trade.
- C) Make eye contact before you move – look before you leap.
- D) Set up from #1 or #2 waves so they are working with the same sex – “Boys Trade, Girls Trade, Trade the Wave”.
- E) “Trade the Wave – no peeking!” is a good way to break dancers (and callers) of a bad habit.
- F) Centers become Ends, Ends become Centers.

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Flip The Diamond

- A) Centers will do their part of a Diamond Circulate.
- B) Points will “flip in” to the adjacent vacant spot, like they are running around somebody who isn’t there.
- C) Points stick your outside hand into the very center of the forming wave or line.
- D) Points will be facing the opposite wall after you flip (it’s a 180° turn).
- E) Points don’t cross the center of the diamond – stay on your side.
- F) Show the space for the point to flip into – that it can hold a whole person. Points flip in beside themselves.

Grand Swing Thru

- A) Identify the formation – some dancers may not have seen or heard the name “Tidal Wave” before.
- B) Like “Swing Thru” this is a hand-dependant call – it always starts with the Right hand.
- C) Those who can, trade by the Right, then those who can, trade by the Left.
- D) Also use Grand Left Swing Thru.
- E) Do it from facing lines as well as tidal waves.
- F) Note that for a wave of 6 the call is also “Grand”.

Crossfire

- A) Another good one to demo, and to show or teach from 2-couple setups.
- B) May want to review Cross Fold in the weeks or tips leading up to this.
- C) Quick review of “Extend” – watch close or you’ll miss it! – Caller takes a step forward...
- D) Centers, in a minute, you are going to Trade and Extend.
- E) Ends, in a minute you are going to Cross Fold. Now lean forward and see where you would cross fold behind (she won’t be there anymore).
- F) From a 2-faced line, have the ends follow behind the centers. Don’t get beside or in front of this dancer.
- G) Set up so that ends will finish behind original partner.

All 8 Spin The Top

- A) From a static square, face your partner & step up to right hands... notice that you are in two crossed waves.
- B) Just as in Spin the Top, you’ll meet the very same person on the “move up”. Everyone moves forward.
- C) A long pause can stop the dancers from doing an additional outside arm turn at the end of the call.

Cut The Diamond

- A) Points must slide together without turning, then trade once they have made contact.
- B) Points will meet with their center (inside, pointing) hand. “Hiyah!” chopping styling.
- C) For both Cut the Diamond and Flip the Diamond, the initial points wind up facing the opposite wall (it turns them around 180°).
- D) On all diamond calls, the centers always circulate. The points do all the other work.

Chase Right

- A) Review Split Circulate before introducing this call.
- B) Think “behind you” (look over your right shoulders at the two spots behind you, that’s where you two will end up).
- C) You will end up holding right hands with the dancer you started with.
- D) Teach or review from a 2-couple setup.
- E) RH dancer starts and finishes facing the same wall.
- F) LH dancer snubs the RH dancer, who turns away. Then LH dancer chases them to make up.

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Dixie Grand

- A) *Those who can* will begin this call.
- B) All say “Right, Left, Right” and mean it – some of you may not get to do all the parts.
- C) Ends in single file circle.
- D) Pull by with air if you start alone... gets the correct hand ready.

3/4 Tag

- A) Start by reviewing ½ Tag and Tag The Line.
- B) Ends meet in the center and take near hands.
- C) Centers, you’ll be facing out of your foursome – don’t panic and don’t turn around. Stay looking out.
- D) Tag in the direction where there’s more people.

Spin Chain and Exchange The Gears

- A) Review the cousins first: Spin Chain Thru, and Spin Chain the Gears.
- B) Demo this one first.
- C) Outfacing “spoke” will lead the exchange (Parade, or Snake pattern) raise up your hand when you are turning your star.
- D) “Exchange, Exchange, Exchange” chant while turning the star $\frac{3}{4}$ to help distinguish this call from “Gears”. Some make a duck quacking sound as they follow the leader –making “esses” out of themselves as they finish the call.
- E) Feel of the end of the call is a lot like a Flip The Diamond.
- F) If danced from a Zero Box Wave, before the “exchange” look at where your original partner is and “snake” to that position – then finish the call.