

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

A curious term has entered our calling vernacular, Relationship Calling. As of this writing it lacks any agreed-upon definition. Though some connection can be made between this term and a white paper written by Barry Johnson entitled 'Controlling Choreography with Relationships', it remains unclear what callers mean when they use the term. It seems callers are exhibiting a desire to differentiate their Extemporaneous Sight Resolution techniques from what is now commonly referred to as Group Technique (which includes Modes, Stations, CRaMS, and to some degree, States.)

In Group technique it is not necessary to follow the precise partner pairing state continually, mentally or otherwise. This is where many callers miss the idea behind Group technique. Groups, CRaMS, and Modal technique utilize methods of noticing a recognized Formation/Relationship state as it occurs, or is about to occur, and relate this specific Setup with a known Getout. Prior to making this realization, the caller is calling extemporaneously, just as they do with Extemporaneous Sight Resolution technique. One does not have to give up calling extemporaneously in order to use Group technique. Use of Extemporaneous Calling remains constant between Extemporaneous Sight Resolution and Group technique.

There is a major difference between Extemporaneous Sight Resolution and Group technique. In Group Technique, the pairing state is immediately determined and the caller applies a known Getout, mostly without any additional maneuvering of the dancers. In Extemporaneous Sight Resolution technique, when the caller is ready to resolve, the caller begins to seek a specific pairing and then maneuvers the dancers toward a specific, repeatable resolution scheme. This is a huge differentiator between the two methods.

What are the similarities and differences between the two techniques? They are similar in that they both allow the caller to call extemporaneously, putting together appropriate commands in a smooth, flowing manner, directing the dancers through various formations and moving them around the entire dancing space. They differ in the approach they take toward resolution. Extemporaneous Sight Resolution has a precise algorithm, utilizing a process of getting a key man paired with original Partner, noting the pairing state of the other Key man, and maneuvering the dancers toward either a Corner Box resolution or a Partner Line resolution based on the pairing state.

Group resolution does not specifically maneuver the dancers anywhere. The pairing state is immediately recognized, the global associations in the square are known. The caller relates this known pairing state to a collection of prefabricated Getouts associated with the specific Setup, and applies any one of those Getouts.

If there is an advantage, it goes to Group technique because this technique allows callers to use a much wider variety of Getouts rather than maneuvering dancers toward one of two resolution paths, either Corner Box or Partner Line.

Is one method preferred over the other? In the learning process, callers currently are directed to learn the Extemporaneous Sight Resolution technique before moving on to Group

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

technique. However, this is not absolute and in many instances it might be better for a new caller to learn Group technique before trying Extemporaneous Sight Resolution technique.

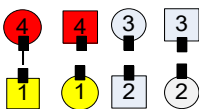
Callers are better off having control over both techniques. Eventually, as callers begin to appreciate the variety associated with Group resolutions, callers will learn this method because it adds a lot of excitement for dancers as they experience a lot of variation in the Getouts.

## Group Construct

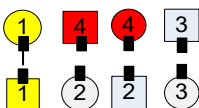
Groups are the construct for determination of the Getout delivery path. Each Getout module will require an initial Setup as the starting point for delivering the Getout. The required Setup will be one that is contained within a specific Group.

There are exactly four Groups. They are named after the name of the lady the Focal Man is paired with, or could be paired with when all men would have the SAME relative pairing. The four Groups therefore carry the names of the ladies in the square. There is a Partner Group and an Opposite Group; in addition, there is a Corner Group and a Right Hand Lady Group. Those are the four ladies in the square, Partner, Opposite, Corner, Right Hand Lady.

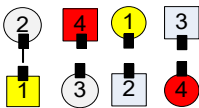
These four Groups can be collected into two main Groups, the Major Corner/Right Hand Lady Group (**Major C/R Group**) and the Major Partner/Opposite Group (**Major P/O Group**). The Corner Group and Right Hand Lady Group are sub-groups of the Major C/R Group. The Partner Group and the Opposite Group are sub-groups of the Major P/O Group.



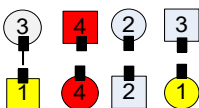
Partner Group



Right Hand Lady Group



Opposite Group



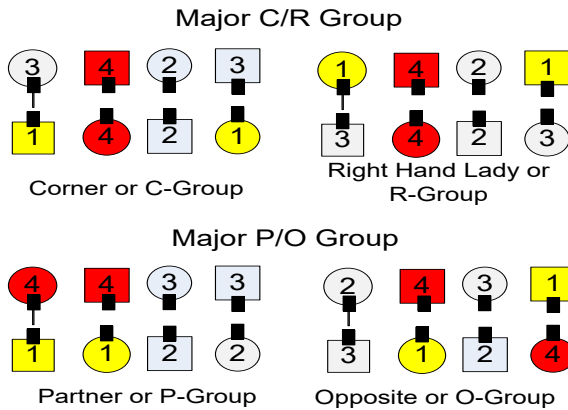
Corner Group

Simply stated, when our Focal Man and the other man in the Group is either paired with, or could be paired with the SAME relative lady, the Group is defined by the lady. Looking at the illustrations to the left, our Focal Man is the #1 man. Note that the Group name is determined by the relative lady he is paired with as long as all men have the SAME Relative Pairing.

Groups are not the same as Setups. Setups require exactly four precise elements: a specific Formation, a specific Arrangement, a specific Relationship or pairing state, and a specific Sequence state. Groups, on the other hand, may have the same Formation and Arrangement states, but can be in either Sequence state, and can have one of two pairing (Relationship) states. When viewed from a single formation, such as Facing Lines, there are exactly four possible Setups of dancers in the Group. When viewed from Eight Chain Thru Boxes the same Group has four more possible Setups of dancers.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey



We collect these four Groups into two Major Groups because of certain characteristics the Groups share. The most important characteristic relates to what happens when we move two dancers on each side over to the other side of the square, or move them ‘across the street’. When this happens, it is possible that a Partner Group becomes an Opposite Group; a Corner Group becomes a Right Hand Lady Group. Therefore, we put the sub-groups together like that under a Major Group. The result looks like this table. In viewing these illustrations, try visualizing the dancers moving ‘across the street’.

How We Define The Groups By Pairings or Relationships		
Major C/R Group	Corner Group (C-Group)	All men paired with original Corner or facing original Corner
	Right Hand Lady Group (R-Group)	All men paired with original Right Hand Lady or facing original Right Hand Lady, Focal Man’s Corner is NOT in the Group
Major P/O Group	Partner Group (P-Group)	All men paired with original Partner or facing original Partner
	Opposite Group (O-Group)	All men paired with original Opposite or facing original Opposite, Focal Man’s original Partner is NOT in the Group

There are two Relative Pairing states in a Group, SAME and MIXED. This makes sense because in viewing Groups we view four adjacent dancers in two adjacent quadrants. Of the four dancers we view, two are ladies. In this discussion, we will restrict our analysis to normal arrangements of these four dancers just for clarity.

In any Group that contains our Focal Man, he will either be paired with the Group lady, or he will be looking at the Group lady. If he is paired with the Group lady, the pairing state is SAME. If he is looking at the Group lady, the pairing state is MIXED. Whether the Formation alternative is Lines or Boxes, this pairing statement is true.

Therefore, with two possible pairing states in a normally arranged Group, and two possible Sequence states, any Group will contain four (2 x 2) Setups in any particular Formation and Arrangement combination. There are four Groups, each with four Setups, a total of 16 possible Setups. That covers all the possibilities regarding Setups.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

## Group Speak

In order to engage in Group-speak dialogue, callers need to be able to articulate the setups used in Group technique. A typical dialogue goes like this: “...from a DPT, Partners, SAME-In, here’s the Getout: Girls Zoom, All Spread, Pass Thru, Wheel and Deal and Roll and Spread, RLG”. It is much more difficult to arrive at this Setup using Extemporaneous Sight Resolution technique.

Another: “...from Partner Boxes, SAME-Out, Quad 1, Swing Thru 3 hands, Girls Fold, follow him Home!”

Another: “...from Partner Rt-2F Lines, SAME-In,  $\frac{3}{4}$  Tag the Line, Men Swing Thru, Ladies Trade, Follow Your Neighbor, Acey Deucey, RLG.”

Notice, each example targets a specific Getout. If we are familiar with Group-speak, we can relate these Setups and Getouts to each other very easily. We can also see these Setups develop while we call extemporaneously. We soon begin to associate several different Getouts with specific pairing states. Instead of searching for one specific pairing of our Focal man, we recognize dozens of pairing states on the fly.

What is this ‘Group-speak’? The language of Groups is summarized in the next table. Not all callers are familiar with all these Setups. Many callers focus only on a few. New callers should start with one or two and slowly build up their vocabulary. All Setups are normally arranged couples. In some instances in this table, I have included more generic call flows that arrive at the Setup in order to bring more meaning to the Setup using contemporary vocabulary. The articulation of the Setup should cause the listener to view immediately the Setup in the mind’s eye. This way, the Getout associated with the Setup has more meaning.

Sequence is articulated as either In or Out and references the Men. In normally arranged facing lines, Men and Women share the same Sequence state in relation to the pairing state. So stating the Sequence state tells us the pairing state as well. When we say the Relative Pairing State is SAME, the Relative Sequence State is IN, meaning that both men and women carry the same Sequence state. If we simply follow the Sequence of the men, we know in this case that the Sequence of the women is the same. The default Pairing/Sequence State is SAME, meaning we only need to state or follow the Sequence of the men. It is only when the pairing state is MIXED that we need to specify or note it.

When we say the Relative Pairing State is MIXED, we know the Relative Sequence State of the men and the ladies is also MIXED, meaning when men are IN Sequence, ladies are OUT of Sequence, and vice versa.

In Eight Chain Boxes, both Men and Women carry the same Sequence state when the pairing state is MIXED. This is the default. There is no need to articulate the pairing state.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

However, when in Eight Chain Boxes and the pairing state is SAME, then we need to state that along with the Sequence state.

Regardless whether the formation is Lines or Boxes, when the pairing state is MIXED, all men are facing the Group lady. When pairing state is SAME, all men are paired with the Group lady.

The MIXED pairing state is the default for Boxes; the SAME pairing state is the default for Lines.

Corner Group - Lines		Corner Group - Boxes	
Setup	Articulation	Setup	Articulation
	Corner Line, In (Corner Box + Slide Thru)		Corner Box, In (Static, Hds/Sds Square Thru 4)
	Corner Line, Out (Corner Line + Right and Left Thru)		Corner Box-Out (Corner Box + Right and Left Thru)
	Corner Line MIXED-In (Corner Line + 2 Ladies Chain)		Corner Box, SAME-In (Corner Box + 2 Ladies Chain)
	Corner Line MIXED-Out (Corner Line + Flutter Wheel)		Corner Box, SAME-out (Corner Box + Flutter Wheel)

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

RHL Group - Lines		RHL Group - Boxes	
Setup	Articulation	Setup	Articulation
	RHL Line-In (RHL Box + Slide Thru + R&L Thru)		RHL Box-Out (Across Street Box) (Hds/Sds Sq Thru 2)
	RHL Line-Out (RHL Box + Slide Thru)		RHL Box-In (Across Street + Right and Left Thru)
	RHL Line MIXED-In (RHL Box + Swing Thru, Boys Run, Bend Line)		RHL Box, SAME-Out (RHL Box + Rev Flutter Wheel)
	RHL Line MIXED-Out (RHL Box + Slide Thru + Rev Flutter)		RHL Box, SAME-In (RHL Box + Flutter Wheel)

Partner Group - Lines		Partner Group - Boxes	
Setup	Articulation	Setup	Articulation
	Partner Line-In (Static Hds/Sds Lead Rt, Circle to a Line)		Partner Box SAME-In (P-Line, Flutter + Slide Thru)
	Partner Line - Out (P-Line + R&L Thru)		Partner Box SAME-Out (P-Line, 2 Ladies Chain + Slide Thru)
	Partner Line MIXED-In (P-Line + 2 Ladies Chain)		Partner Box - In (P-Line + R&L Thru + Slide Thru)
	Partner Line MIXED-Out (P-Line + Flutter Wheel)		Partner Box - Out (P-Line + Slide Thru)

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

Opposite Group - Lines		Opposite Group - Boxes	
Setup	Articulation	Setup	Articulation
	Opposite Line-In (Static 4 Lad Chain, Sds Lead Rt, Circle 2 a Line)		Opposite Box - Out (P-Line, Square Thru 2, Trade By)
	Opposite Line-Out (O-Line + R&L Thru)		Opposite Box - In (P-Line, Square Thru 4, Trade By)
	Opposite Line MIXED-In (O-Line + 2 Ladies Chain)		Opposite Box SAME-Out (O-Box-Out, + 2 Ladies Chain)
	Opposite Line MIXED-Out (O-Line + Flutter Wheel)		Opposite Box SAME-In (O-Box-Out, + Flutter Wheel)

As an exercise, here are some articulated Setups and associated Getouts. Read each one, then reference back to these tables. Locate the Setup to get a visual of it and read the Getout again. This is somewhat similar to what callers do who utilize Group technique. Notice how short the Getouts are. This makes them easier to remember.

Setup	Getout
<u>O-Box-In</u> (OB)	Eight Chain 3, Allem
<u>C-Line MIXED-In</u> (CLM)	Touch ¼, Men left Pull By, RLG
<u>P-Line MIXED-Out</u> (PLMO)	Spin the Top, RLG
<u>O-Line MIXED-Out</u> (OLMO)	Spin the Top, All 8 Circ, RLG
<u>P-Box-Out</u> (PBO)	Square Thru ¾, Allem
<u>RHL-Box-Out</u> (RBO)	Tch ¼, Split Circ, Men Trade, Square Thru 2, RLG
<u>C-Line-In</u> (CL)	Pass Thru, Tag the Line, Cloverleaf, RLG
<u>C-Box-Out</u> (CBO)	Tch ¼, Centers Trade, Cntrs Run, ¾ Tag, RLG
<u>P-Box-SAME-Out</u> (PBSO)	Swing Thru, RLG
<u>RHL-Line-In</u> (RL)	Square Thru 4, Trade By, Allem
<u>RHL-Box-In</u> (RB)	Pass Thru, Wrong Way Grand, Swing, Prom
<u>P-Line</u> (PL)	Tch ¼, Circulate, Men Run, Allem (C-Box Conversion)
<u>O-Line-Out</u> (OLO)	Pass the Ocean, All 8 Circulate, Hinge (Roll), RLG

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

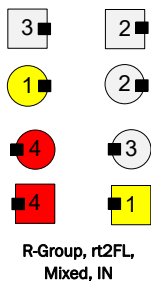
## Developing the Getout

The caller is trying to associate a newly developed Getout with a specific Setup. Since there are sixteen possible Setups in any given Formation/Arrangement, the caller can narrow the possibilities from sixteen down to four by determining which Group contains the needed Setup. Once the Group is determined, the only thing left to determine is the pairing state, of which there are two choices, and the Sequence state, of which there are two choices.

A needed skill for determination of Setups for Getouts is the skill of reverse engineering. For instance, suppose the Getout is 'Ferris Wheel, Square Thru  $\frac{3}{4}$ , Allemande Left'. We all probably know what the Setup is for this Getout since we have called and danced this resolution path dozens of times, especially in singing call figures. However, let's analyze this in Group-speak and see what happens.

The 'Square Thru  $\frac{3}{4}$ ' we know will require our Focal Man to be unpaired in the center of a Double Pass Thru formation. His original Corner must be paired with her original Partner behind him.

Dancers arrive at this Setup after executing a 'Ferris Wheel'. Therefore, the Setup prior to the 'Ferris Wheel' must be normally arranged right-faced or left-faced, two-faced Lines with our Focal Man facing in. He will need to be unpaired (paired with original Opposite.) We'll use the right-faced, two-faced lines in this example. Focal Man's original Corner and her original Partner must be paired up and facing out in the opposite Line. Since Focal Man's original Corner is over on the other side of the square, she is not with him in the collection of four dancers in Focal Man's Line. Therefore, the Group must be a Right Hand Lady Group (R-Group).



The Setup for this Getout looks like this. The Setup requires Focal Man to be unpaired, meaning with his original Opposite lady. If Focal Man is not paired with his Right Hand lady, the Group pairing state must be MIXED. Since our secondary man, man #4, is clockwise from our Focal Man, the needed Setup must be IN Sequence regarding the men. We do not care about the Sequence of the ladies. Once we know the pairing state is MIXED, the Sequence state of the ladies will be opposite that of the men anytime the formation is generalized Lines. However, Sequence state of the ladies is not a required piece of information at this point.

**Conclusion:** In order to apply this Getout, the Setup must be R-Group, rt2FL, MIXED, IN. We can apply this Getout anytime we see an R-Group simply by maneuvering the dancers into this specific Setup in the R-Group. If we are calling extemporaneously, and we happen to see an R-Group, we know we can use this Getout.

The Getout is 'Ferris Wheel, Square Thru  $\frac{3}{4}$ , Allemande Left'. What follows in the next table is a collection of the possible R-Group Line and Box Setups with calls that will maneuver the



# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

four dancers in the Group into the required Setup. While calling extemporaneously, if one of these Setups is recognized, the dancers can be maneuvered into the Setup on the left by using the calls to the right of the Setup in the table, or any other combination of calls that will do the trick.

R-Group	Get to the Setup for the Getout	R-Group	Get to the Setup for the Getout
	R&L Thru, Veer Left		Step to Wave, Recycle, Veer Left
	R&L Thru, Courtesy Turn with 1/4 more		Star Thru, Veer Left
	Veer Left		Veer Left, Ladies Trade
	Pass the Ocean, Recycle, Veer Left		Fan the Top, Recycle, Veer Left

You will notice that there are eight Setups in this representation of the R-Group. This is because there are two Formations included. Rows 1 and 3 are Box Formations; rows 2 and 4 are Line Formations. There are only four Setups in each Formation.

Groups can include various Formations, not just Lines and Boxes. However, as noted earlier, the common 2x4 Formations are most used by callers in making Group determinations. The highly skilled callers can determine Groups from non-2x4 Formations as well.

Callers should first develop a Getout. Then, learn to relate the Getout to a specific Setup in a specific Group. The caller sets up the Getout by recognizing when dancers are in the required Group. The caller then maneuvers the dancers into the Setup and delivers the Getout.

This Getout-based technology of Groups gives Groups much more utility as a 'resolution path' because there are many more options available to the caller as opposed to Extemporaneous Sight Resolution, which only offers two paths to resolution. This does not mean new callers should not learn extemporaneous sight resolution. It simply means there is something more, something better, something with more flexibility, and something that offers more for the dancers.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

In addition, Group technique utilizes Extemporaneous Calling technique, being able to call for dancers without the need for knowing precise pairing and sequence states with every move of the dancers. Extemporaneous Sight Resolution also shares this characteristic.

## Determining the Pairing State

Tracking Groups uses various calling techniques including Burnt Image Sight, Two Couple or Isolated Sight, Mental Imagery, Memory, and Extemporaneous (Sight) Calling. The caller locates the Focal Man, identifies relationships, and knows when the dancers are in a particular Group. He then moves the dancers to another Group by following certain rules that pertain to Group dynamics. It is important to note here that callers must own several Getouts for the different Group Setups in order to be able to resolve the square any time. This is another value-add of Group technique over Extemporaneous Sight Resolution.

With Extemporaneous Sight Resolution, the resolution process begins with establishing a known original Partner pairing with either Key man. Using Groups, the caller is just a few calls away from resolving if the caller knows in which Group the dancers are located. This is a huge advantage in most cases, but especially in the case where the caller needs to resolve because the floor of dancers is beginning to break down.

If the floor of dancers begins to break down, the caller needs to immediately head toward a resolution, or slow down and fix whatever is wrong. If the caller uses Extemporaneous Sight Resolution, he must locate and pair up the Focal Man or the secondary man. We know for a fact most callers don't quickly recognize the secondary man, which means the caller is focused on the Focal Man. We have seen callers 'chase' a pairing all over the place trying to pair the Focal Man. Not good in a situation where the caller needs to resolve quickly. There is always the chance that the squares beginning to break down are the squares that contain the key dancers the caller is watching. Now, the risk of being unable to resolve is exacerbated and directly proportional to the amount of sweat pouring off the caller's brow.

The pairing process is only the beginning of the Extemporaneous Sight Resolution process. Once we establish the pairing, the caller must then make a determination of the pairing state of the secondary man, then maneuver the dancers toward either a Corner Box resolution path or a Partner Line resolution path. All this takes time, precious time.

With the Getout-based technology of Groups, the caller can instead apply a known Getout once the Group state is determined. This is quick, and painless. There is no guessing, no searching for pairings. For the most part, callers using Group technique are moving the dancers from Group to Group intentionally, knowing ahead of time where he is taking the dancers and which Group the dancers arrive at. The Group state is usually a known factor, and therefore the resolution is readily at hand.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

## Group Dynamics: Transition Modules

The two sub-groups within a Major group are physically located on the opposite side of the square from each other, with two adjacent collections of four dancers on each side. Moving any two dancers from each collection of four dancers to the other is a process known as Transitioning, or going 'across the street'. The result is two dancers in each four dancer collection move from one sub-group to the other sub-group within a Major Group.

This Transitioning movement of dancers from one sub-group to the other sub-group in a Major Group requires an appropriate call module known as a Transition Module. A module often used for this purpose is the *Chicken Plucker* module, or actually just half of the full Chicken Plucker routine. If all dancers are in normally arranged Facing Lines, they go 'across the street' using these types of call modules. There are dozens of modules that accomplish this movement of dancers 'across the street'. These are not the only ones. Each module must contain a 'Trade By' element. This element results in two dancers from each side moving to the other side. From normally arranged Facing Lines...

- Star Thru, Pass Thru, Trade By, Slide Thru
- Pass the Ocean, All 8 Circulate, Slide Thru
- Square Thru 4, Trade By, Slide Thru
- Two Ladies Chain, Pass Thru, Bend the Line, Two Ladies Chain

There is another important Transition Module that is a single call, but requires a particular Pairing State. We will discuss this single call 'across the street' module later on.

When the square is in Eight Chain Thru Boxes, going 'across the street' is a bit easier. It also includes a functional 'Trade By' action.

- Right and Left Thru, Pass Thru, Trade By
- Pass to the Center, Pass Thru
- Pass Thru, Trade By
- Eight Chain 2, or Eight Chain 6

Another effective method for moving dancers 'across the street' in Facing Lines is by having either Ends or Centers do a Circulate twice. This, by the way, is a great checker move for quickly getting dancers 'across the street'. The Centers of Facing Lines can 'Pass Thru, Wheel Around' for a similar effect.

## I Thought I Was There, But I'm Still Here!

When done from normally arranged Facing Lines, going 'across the street' will always result in a 4 ladies chain effect, but does NOT always result in dancers arriving in the opposite sub-group. Successfully moving dancers to the other sub-group requires a specific Pairing State.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

If dancers start in normally arranged Facing Lines, dancers must be in a SAME Relative Pairing state in order to arrive at the other sub-group.

If the dancers start out in a MIXED Relative Pairing State, they will physically move 'across the street', they will be working with the opposite lady from the one they had before they Transitioned, but they will NOT arrive in the other sub-group. They instead remain in the same sub-group they were in before executing the 'across the street' module. In Group speak, this is a Group Zero.

An easy way to see this is to start all dancers in a Corner Line. Get there from Static Square by having either Heads or Sides 'Square Thru 4, Slide Thru'. Dancers are now all in a SAME Relative Pairing State, all men paired with original Corner, dancers in the Corner Group. Use any of the first four 'across the street' modules listed above (or the Double Circulate method) and the dancers will arrive in the opposite sub-group, the Right Hand Lady Group.

Starting again from the Corner Line Setup, have the Two Ladies Chain first. The dancers are now in a MIXED Relative Pairing State, left end of line paired with original Opposite ladies, right end of the line paired with original Partner. Now, execute any one of the first four 'across the street' modules listed above and see that the dancers end up back in the Corner Group. They do not arrive in the opposite sub-group, the Right Hand Lady Group.

In simple terms, with dancers in a Corner Group, *when the Focal Man travels across the square with his original Corner the square remains in the same group*, the Corner Group. In order to properly Transition to the opposite sub-group the Focal Man must move across the square with the other lady and not his original Corner lady. This is very easy to see while calling.

Don't forget that Transitioning can occur by bringing the other couple from the opposite side over to the side of the square where the Focal Man is located. For instance, from Corner Lines the dancers will correctly transition with this module: 'Square Thru 4, Trade By'.

From this analysis comes a Transition Rule. This rule works from any initial formation that allows dancers to Transition, Facing Lines, Eight Chain Thru Boxes, Parallel Waves, Two-Faced Lines, etc. It also applies equally to any of the four Groups.

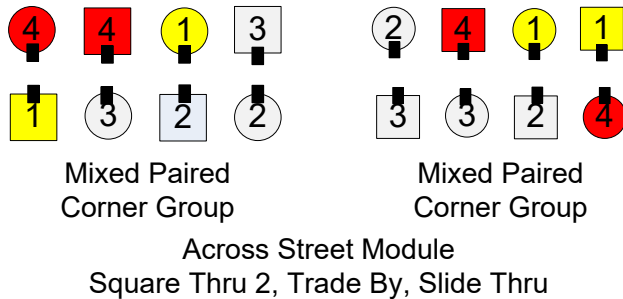
**For dancers to properly Transition, the Focal Man must NOT be accompanied by the Group lady while transitioning. If he does, the dancers remain in the same sub-group.**

If dancers are in the Partner Group, they cannot Transition to the other sub-group, the Opposite Group, if the Focal Man is accompanied by his original Partner (the group lady) while the dancers move 'across the street'. If dancers are in the Right Hand Lady Group, they cannot Transition to the other sub-group, the Corner Group, if the Focal Man is paired with or accompanied by his original Right Hand Lady (the group lady) while dancers move 'across the street'.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

If there is a Four Ladies Chain effect involved in the 'across the street' module (for instance, when starting in Facing Lines), the Four Ladies Chain effect will still be observed even though the dancers do not Transition to the other sub-group. This is the structural basis for Technical Zeros or Group Zeros.

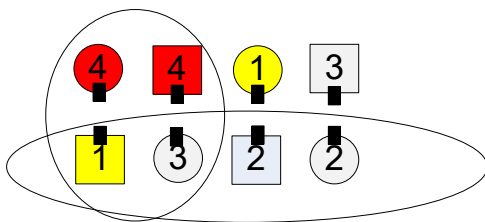


In this illustration, the dancers start in a Corner Line plus a Two Ladies Chain. Dancers are still in the Corner Group. The result is Facing Lines that could be called Corner MIXED (Paired) Lines, Side men paired with original Partner, Head men unpaired (must be with original Opposite lady.) The 'across the street' module when walked thru slowly shows us that our Focal Man (man #1) moves across the square accompanied by his original

Corner lady. They leave their collection of four dancers and together move over to the other collection of four dancers. The result is another Corner MIXED Paired Lines where the Sequence state and the roles of the Head and Sides have changed. If we want to retain the same Sequence State we can do so by replacing the Square Thru 2 with a Square Thru 4 in the Transition Module. The result will be the Technical Equivalent Setup where the Heads are paired with original Partner and the Sides are unpaired. The roles of Heads and Sides are reversed, but the Setup is the same for the purposes of resolution. Dancers remain in the Corner Group.

An important note here is that Sequence is not a factor. Callers need to be aware of the Sequence state, but Sequence is not a factor in determination of Groups. Groups are pairing-centric, meaning they are based on relationships. The take-away for us is to be aware when the square is in a MIXED Pairing State, which quite literally is just a Ladies Chain away from a SAME Pairing State.

The MIXED versus SAME Relative Pairing states not only relate to Transitioning aspects, but also to Group identification. In any MIXED Pairing State when the square is in normally arranged Facing Lines, the square can be in either one sub-group or the other, depending entirely on how the caller wants to view and manipulate the dancers.



In this illustration the square is once again in Corner MIXED Paired Lines. What Group are the dancers in? If viewed from the short axis, the vertical circle, all dancers are in the Corner Group. If viewed along the long axis, the horizontal circle, all dancers are in the Right Hand Lady Group. Using the simple call, Bend the Line, the caller can

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

redirect the dancers in either of these two sub-groups he chooses. In a sense, the caller can Transition the dancers without using an 'across the street' module. Instead, he simply calls Bend the Line. This is the 'single call' Transition Module I mentioned earlier.

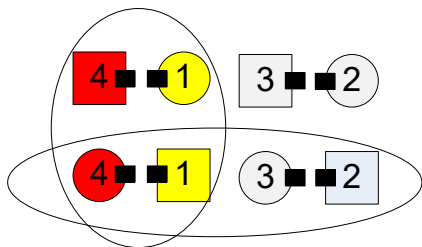
When the Pairing State in Facing Lines is SAME, Bend the Line is a Zero and dancers remain in the same Group. When the Relative Pairing State in Facing Lines is MIXED, Bend the Line is NOT a Zero. Instead, it changes Groups, causing the focus to toggle from one sub-group to the other within a Major Group.

The decision regarding which Group the dancers are in is based primarily on how the dancers will interact with each other. It is the caller's choice, where he wants to take the dancers. The call Bend the Line does not really change anything except which couple the Focal Man and his temporary partner are looking at and will probably work with next. For instance, after the Bend the Line, if the caller wants his Focal Man to work in a Right Hand Lady Group, the next set of calls will take that focus. If instead the caller wants to work back into a Corner Group situation, he can call something like 'Pass Thru, Bend the Line', or 'Pass Thru, Wheel and Deal, centers Wheel Around' and dancers return back to a Corner Group/Corner Box Setup.

A simple way to view this is by deciding which of the two couples the Focal Man couple will interact with. In the MIXED Paired Line, if the couple including the Focal Man works with the couple across from him, dancers will be working in a Corner Group. If the couple including the Focal Man works instead with the other couple in his line, dancers will be working in the Right Hand Lady Group.

A similar analysis is made regarding Eight Chain Thru Boxes. What we see is a very similar result, except the pairing situation is reversed. In Eight Chain Thru Boxes where the Relative Pairing State is SAME, dancers do NOT Transition to the other sub-group using an appropriate 'across the street' module, but rather dancers remain in the same Group as their initial Group. In order for the Transition to be successful from this formation, the Relative Pairing State must be MIXED.

In this illustration, the square is in Eight Chain Thru Boxes, in the Partner Group, and the Relative Pairing State is SAME all men paired with original Partner. An 'across the street' module like 'Pass Thru, Trade By' will NOT Transition the dancers to the Opposite Group. Dancers remain in the Partner Group. The dance action is a Group Zero.



Reason? In Transitioning, the Focal Man is traveling with the Group Lady, his original Partner. This validates the Transition Rule previously stated, that a Transition will NOT occur when the Focal Man is accompanied by the Group Lady.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

Once again, but this time while the Pairing State is SAME, when we view the square from the short axis we see dancers are in the Partner Group. If instead we view the dancers along the long axis, the dancers are in the Opposite Group.

The result of this analysis is the Relativity Restriction Rule. The Relativity Restriction Rule is this formation dependent two-part rule that hinges on relative partner pairings:

- When dancers are in normally arranged Facing Lines and the Relative Pairing State is SAME, going 'across the street' not only results in a Four Ladies Chain effect, but also *transitions* the dancers to the opposite Group from the one they start in.
- When dancers are in normally arranged Facing Lines and the Relative Pairing State is MIXED, going 'across the street' results in a Four Ladies Chain effect but does NOT *transition* the dancers to the opposite Group. Dancers remain in the same Group they start in, a Group Zero.
- When dancers are in normally arranged Eight Chain Thru boxes and the Relative Pairing State is SAME, going 'across the street' does NOT *transition* the dancers to the opposite Group. Dancers remain in the same Group, a Group Zero.
- When dancers are in normally arranged Eight Chain Thru boxes and the Relative Pairing State is MIXED, going 'across the street' will *transition* the dancers to the opposite Group.

Knowing when dancers do not Transition is very important. This is an extremely powerful tool for the caller to own. If we keep the group pairings together, dancers remain in the same Group regardless of their location. In the Corner Group, our Focal Man and his corner are 'Groupies'. Use whatever technique we want, but keep these two Groupies together, avoid any Conversion module [Next Section], and wherever they end up the square will be in a Corner Group. We can literally call forever, and if these two dancers remain together, and no Conversion occurs, the square is always in a Corner Group.

The same can be said for any of the remaining 3 sub-Groups. Keep the Groupies together, avoid Conversions, and no matter where you take the dancers they remain in the same Group. Being able to control Groups in this manner is what allows callers to focus on the Getout. This is what makes this technique a 'Getout-Driven' Resolution technique.

This is a hugely important data point in that if we can identify the lady currently paired with our Focal Man, we can assume that it is highly probable the square is in the Group identified by this lady. At any time, look for Focal Man; identify the lady with him. The square is very likely to be the Group identified by this lady. If not, there is only one other possibility.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

## Identifying the Various Relative Pairing States

Knowing the Relative Pairing State is important. It is also very easy to do. In every case where Formation is normally arranged Facing Lines or Boxes, if Focal Man is looking at the Group lady, the pairing state is MIXED. If not, the pairing state is SAME. These are the only two Relative Pairing States. The 'default' pairing state in Lines is SAME; the default pairing state in Boxes is MIXED. These are the default states because in these states all dancers carry the same Sequence state.

The MIXED Pairing State is the SAME Pairing State plus a Two Ladies Chain. If men are not paired with the SAME Relative Lady, they will be looking at the SAME Relative Lady, and therefore be in a MIXED Relative Pairing State.

Though it is possible for dancers to be other than normally arranged and still be in their respective Groups, for simplicity we will continue to use normally arranged Facing Lines and Boxes to illustrate Groups. Here are the only possibilities:

- The MIXED pairings in the Corner or Right Hand Lady Groups will always be original Partners and Opposites;
- the MIXED pairings in the Partner or Opposite Groups will always be original Corner and Right Hand Ladies.

It is fairly easy to remember, even though it is a bit counter-intuitive.

Major Group	C/R	When dancers are in the Corner Group and are not paired with original Corners, they must be paired such that one couple has original Partner while the other has original Opposite lady, and all dancers are facing their original Corner.  When dancers are in the Right Hand Lady Group and are not paired with original Right Hand Lady, they must be paired such that one couple has original Partner while the other has original Opposite lady, and all dancers are facing their original Right Hand Lady. We visually recognize this condition when Focal Man's original Corner is NOT in the collection of four dancers being viewed.
Major Group	P/O	When dancers are in the Partner Group and are not paired with original Partner, they must be paired such that one couple has original Corner while the other has original Right Hand Lady, and all dancers are facing their original Partner.  When dancers are in the Opposite Group and are not paired with original Opposite, they must be paired such that one couple has original Corner and the other couple has original Right Hand Lady, and all dancers are facing their original Opposite. We see that original Partner is NOT in the collection of four dancers being viewed.



# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

When viewing Groups, the caller locates the Focal Man and determines which sub-group the dancers are in based on recognized pairings. The caller 'directs' the dancers to another sub-group and follows the pairings using these pairing rules to help determine the outcome. These processes distill down to a few simple work flows. In the case where two dancers move from one four dancer collection to the other...

1. If the Focal Man moves 'across the street' paired with the lady the Group is named after, no Transition occurs and dancers arrive in the same Group.
2. If the Focal Man moves 'across the street' otherwise paired (including being paired with the other man), a Transition occurs and dancers move to the opposite sub-group from where they were.
3. To achieve an 'across the street' action from Facing or Out Facing Lines, a simple Bend the Line will Transition the dancers to the other sub-group when the Relative Pairing is MIXED.
  - a. This happens in the Major C/R Group when our Focal Man has either his original Partner or his original Opposite as a temporary partner.
  - b. If the dancers are in the Major P/O Group, they will Transition to the other sub-Group using a Bend the Line as long as Focal Man is temporarily paired either with his original Corner or his original Right Hand Lady.

The visual triggers that proficient callers 'see' can be summed up this way: Get dancers into normally arranged couples. Locate the Focal Man and try to identify the Pairing State as follows

1. If Focal Man has his original Partner, what lady does the secondary man have? There are only two possibilities, original Partner or original Opposite.
  - a. If secondary man is paired with original Partner, dancers are in the Partner Group.
  - b. If secondary man does not have his original Partner, dancers are either in a Corner or Right Hand Lady Group. Which one? Locate the Focal Man's original Corner. Is she with the Focal Man in the cluster of four dancers being viewed? Yes = Corner Group; No = Right Hand Lady Group.
2. Is Focal Man's original Partner opposite him in the Group? Is the same true for the secondary man? If so, dancers are in the Partner Group.

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

3. Is Focal Man's original Partner not in the Group, secondary man is not paired with original Partner, Focal Man is with his original Corner? Dancers are in the Opposite Group.
4. Don't recognize any specific pairing with Focal Man? Call an 'across the street' module, or use the ever popular 'Bend the Line', then try to spot a pairing. Still no pairing? Chain the ladies and try again. This time you will definitely find a pairing.

## Group Dynamics: Conversion Modules

We watch the Focal Man and observe his pairing state, in particular, the Relative Pairing State. We must also know the Pairing State of our secondary man. When we move dancers around, we need to know ahead of time where we are taking them in Group parlance. All the discussion so far has been about Transitioning and deals with moving two dancers on each side of the 2x4 Formation leave their four dancer collection and go to the other four dancer collection. The result of this action will move dancers from one sub-group to the other, or leave dancers in the same sub-group in whatever Major Group the dancers are in.

What happens when only one dancer from each collection of four dancers moves to the other collection? When this happens, a Conversion occurs, converting the Groups from one Major Group to the other. We must be able to Convert from one Major Group to the other. We need to know when this occurs so we can deliberately Convert the square, or to avoid inadvertently Converting the square. We do this by moving only one dancer in each collection of four dancers to the other collection of four adjacent dancers.

The easiest way to visualize this is using Column Circulate. With this call, a dancer from each of the two collections of four dancers leaves their collection and goes over to the other collection. When this occurs, the dancers convert from one Major Group to the other. Other calls that accomplish this include Ends Circulate or Centers Circulate from parallel waves or two-faced lines, or a Spin Chain Thru. There are lots more. If we maneuver the dancers such that we have center couples work with each other and any two of those dancers exchange places symmetrically, the square Converts to the other Major Group.

We refer to the action of two and only two dancers moving to the other side of the square as the Acey Deucey Effect. The net effect is that two and only two dancers leave their half of the square and go over to the other half. This movement toggles the Groups between the two Major Groups. If dancers were in a Major P/O Group, they convert to a Major C/R Group and vice versa.

Moving dancers around all four quadrants and never changing the Group is a very powerful tool. We accomplish this whenever we intentionally keep the Groupies together and avoid calling any Conversion module. Moving dancers from Group to Group using either Transition or Conversion modules relieves the caller from the stress of mentally following all the minute temporary partner exchanges that occur dynamically as dancers execute calls. This frees up

# Managing Groups Part 2- Structure and Use of Groups

By Kip Garvey

the caller's mind to concentrate on other characteristics of good calling, like flow characteristics of various call combinations, moving the dancers among the different allowable formations and arrangements, using 'Invert and Rotate' to allow dancers to utilize the entire floor space available to them, and in short, keep the dance smooth and interesting.

Group technology allows callers to move dancers from Group to Group, to control the relationship or pairing states, and to set the dancers up for a particular Getout. Callers can do so using Extemporaneous Calling and mentally following the dancers as they move from Group to Group.

Sight calling is not just for resolving the square. The Isolated Sight technique required to keep Groupies together is another very important application of sight calling that every caller should own. If you are doing nothing but sighting dancers into two-faced lines, getting one paired and the other unpaired, moving the unpaired to the center and going for corners, you are missing the boat. The real power of sight calling is in recognizing specific Pairing States and knowing what to do with them. This is what Groups are all about. The freedom of knowing dozens of fun Getouts and being able to apply any one of them whenever we want is a goal every caller should work toward.

The Holy Grail includes the ability to call extemporaneously and be able to view the square at any time and know immediately where the dancers are in Group parlance so that the caller can apply a favorite Getout. We know the highly experienced callers do this. What, exactly, is the formula, the calculus for knowing the global pairing associations of the square at a glance? Is there one?

Yes, there is. This is what we examine next.