

# What Do You See?

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## Introduction

This is a handout for a 2016 CALLERLAB convention session. It is primarily intended to provide some of the theoretical thinking behind examples demonstrated during the presentation. For best results, read it in conjunction with listening to the session recording.

This session explores the patterns that callers key on when resolving squares. Whatever resolution method you prefer, at its base it requires you to notice certain patterns in the setup on the floor.

Sight resolution methods all have a similar basis. They differ in what patterns they require you to be able to identify quickly when building a resolution. The general structure is:

1. Return the square to a specific formation and arrangement, usually with key couples paired in a specific location. The substeps for this are:
  - a) Create a usable formation
  - b) Create a normal arrangement
  - c) Pair somebody
  - d) Put the pair in a specific place in the formation
2. Using that square state as a "snapshot" ask some defining questions, usually about partner pairings and/or relationships, the answers to which permit the selection of an appropriate memorized getout.
3. Choose a memorized getout that has an appropriate level of difficulty and flows well from the choreography used to create the "snapshot".

These steps all involve detecting patterns in the square. The following sections will explore the nature of those patterns.

## Patterns You Need To Find

### *Pattern Elements*

What are patterns made up of? When we detect a pattern we are reacting to a number of different things that combine to form the pattern. Some of these things are visual, and others are environmental or historical.

### Visual Pattern Elements

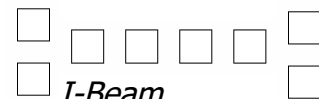
- **Formation:** The formation is defined by two sub-elements, shape and facing directions:
  - **Shape:** The spots people are standing in form a shape which we instinctively key on. There are many possible shapes: circles, rectangles, tidals, diamonds, hourglasses, butterflies, galaxies, I-beams, and many others. At MS, by far the most commonly used shape is the rectangle:



*Rectangle*



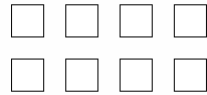
*Tidal*



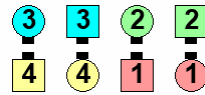
*I-Beam*

- **Facing Directions:** The directions people are facing as they stand in the spots are also key. The shape and facing direction together comprise the *formation*. Ocean waves, 2-faced lines, 3x1 lines, facing lines, lines facing out, columns, etc. are considered different formations, but in all of them dancers are standing on the same rectangle spots:

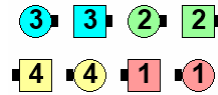
## What Do You See? ... cont'd



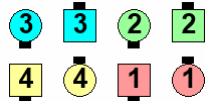
*Rectangle*



*Facing Lines*



*RH Columns*



*LH Waves*



*2-Face Line*

**Handedness:** Handedness is entirely a function of facing direction, but its importance merits a separate little heading. Identifying the handedness of a setup is usually a crucial element in determining a resolution strategy. Many calls work quite differently in a left-hand setup, and certainly dancer success is very often much lower in a left-hand setup.

- **Positions In Formation:** Are specific people ends or centers, leaders or trailers, right-side or left-side dancers?
- **Arrangement:** Where are the boys relative to the girls? Is the arrangement "normal"?
- **Relative Positions:** Where are specific people relative to other specific people. Where is key man relative to his partner? Corner?
- **Sequence:** If you consider couple numbers are various people in or out of sequence?

## Environmental or Historical Elements

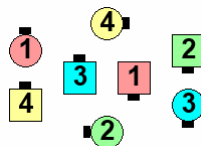
- **Program in Use:** What calls can be used to manipulate the situation?
- **Recently Used Calls:** What calls have just been used and how do they affect what choices are available for subsequent calls?
- **Dancer Experience:** The experience and expertise of the dancers on the floor are certainly factors in the pattern. Your assessment of their skill will circumscribe your selection of calls.

## Sample Scenario

So let's describe a scenario and examine the patterns you would need to detect as you progress through the steps to a resolution. Assume your resolution method is described as follows:

1. Create "normal" waves (i.e. right-handed waves with boys on the end)
2. Pair your Key couple.
3. Move your key couple to the outside of a DPT (Zero Tag) formation.
4. Bring corner lady to face key man.
5. At this point there are only 2 possible situations (centers are matched, or they are not). Recognize which exists and apply an appropriate memorized getout.

Further assume that you are calling Mainstream and at the moment you decide to resolve, the square is in an Hourglass formation that looks like this:



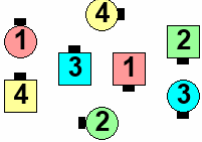
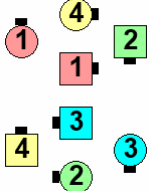

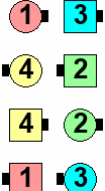
This is not a formation MS dancers have a name for, but it is easy to create with MS calls (e.g. Couples Circulate, Centers 1/2 More). Given these parameters, what might the resolution steps look like and what pattern recognition would be involved?

# What Do You See? ... cont'd

## Formation Patterns

The shape of the square is the most obvious pattern. Harder to see quickly (especially when dancers are moving) is the second element of formation, which is dancer facing direction. The spots occupied by dancers define the shape of the formation, but dancer facing directions determine the remaining formation attributes such as handedness and arrangement.

Our resolution method stipulates Waves as the target formation. The first pattern we have to see is that the formation is an Hourglass. How can we transform that into normal RH waves?

So – starting from here:	
1. First pattern to see: if Very Centers Cast Off $\frac{3}{4}$ there will be a RH 2-Face Line in the middle.	
2. Next pattern to see: if center 2-Face Line does a Half Tag it will create 2 parallel RH 2-Face Lines.	
3. From parallel RH 2-Face Lines another Half Tag will create RH Ocean Waves.	

So now we've created our target formation. All the patterns we had to detect consisted of *shapes* and *facing directions*. Now we need to find other kinds of patterns.

## Arrangement Patterns

Our resolution method stipulates we need "normal" Ocean Waves: right-handed with boys on the end. We need to know what that pattern looks like. The current formation is RH Waves, (see diagram in step 3 above) but one boy is in the center, not an end. This too is a pattern. We need to either have memorized, or be able to figure out, a series of calls that will create our target waves with the boys on the end. How about the following ...

4. Centers Circulate:	
5. Hinge:	

## What Do You See? ... cont'd

There are lots of other ways that transformation could be accomplished, but the point is we saw a pattern of sex arrangement and acted to change it. So now we have our normal right-hand waves. What's next?

### Pairing Patterns

Our resolution method says the next step is to pair our key couple. Their current positions form a pattern that we hopefully recognize and which allows us to apply a memorized transformation or figure out what call(s) will pair them. For instance, we could ...

6. Boys Circulate:	
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And there they are.

Our method says the next step is to put that paired couple on the outside of a DPT (without breaking the pairing). Fortunately Recycle does exactly that. Unfortunately, it gives us an Eight Chain not a DPT. So here's a series of calls that ends in a DPT ...

7. Recycle	
8. Square Thru 3	
9. Ends Trade	

Now the method says to bring corner to face key man. Obviously, a Centers Pass Thru will do that. According to the method, there are now only two possibilities: either the center couples are matched, or they are not. Detecting which situation is present is another exercise in pattern recognition. You should be able to tell from the last diagram above that they are matched. Therefore, you can use a memorized getout for that option (e.g. Swing Thru → RLG)

### Sequence Patterns

Some resolution methods ask you to determine sequence. You need to see who is in sequence and who is out of sequence and take action based on those patterns. The method we've been using as an example is not one of those. At no point are you asked to "see" sequence. Many callers find it difficult to see sequence quickly enough to be useful in a resolution method. If you are one of them, choose a method that doesn't require it.

## What Do You See? ... cont'd

### Shortcut Patterns

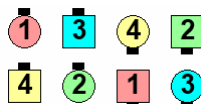
The steps above show a scenario where the caller is laboriously grinding through a resolution method, looking only for the patterns that are pertinent to their current step in the method. But as you work with a method, with repetition you will start to see earlier versions of getout patterns – that is, instead of having to work your way completely through your method and decide the getout at the last step, you will see at some earlier point that calls X, Y, and Z will complete your method. You will see the getout at an earlier point because you recognize that earlier pattern. As you become more familiar with these intermediate patterns – that is patterns that pop up while you're on the way to something else - why not craft new getouts from those patterns? This will help you grow your repertoire of getouts.



For example, at the end of step 6 above we had this: Our resolution method says the next step is to put the matched key pair on the outside of an Eight Chain formation, and in the example several calls were used to do that, and after that another evaluation was necessary (where is corner? how to get her to face key man? are centers matched?) with additional calls to finally resolve. With practice you may notice this pattern and remember what all the calls would be to a resolution using your method (Recycle, Square Thru 3, Ends Trade, Centers Pass Thru, Swing Thru → RLG). But if you can recognize this pattern you could create a new getout from this position, such as (Girls Trade, Swing Thru → RLG).



Before step 6, step 5 offered an earlier opportunity. From this formation (where our method says to focus on pairing your key couple) you might have noticed that (Centers Trade, Recycle → AL). Seeing that, however, requires you to be looking at all 4 of the dancers you have memorized. If you're tightly focused on pairing your key couple, you will probably miss this pattern. But if you can widen your view of the square so that you work to pair *either* your key couple or your secondary couple, you are more likely to notice this pattern.



Even earlier, at step 2 we were here: At this point we're only three calls from a resolve: (Centers Trade, Half Tag, Circulate → RLG). But our method has us focused on creating normal RH waves.

Most of us would probably see the pattern in the first example, more experienced sight callers would likely see the second, but probably few would recognize the third pattern as anything special. However, we all have some patterns that seem to leap out at us when they appear. If you have patterns like that, ones that for some reason seem obvious to you, then craft some memorized getouts from them.

Further, at each step of a resolution method, you are keying on patterns that allow you to make the decisions that determine the following steps. Many of those patterns can be used as launching points for other memorized getouts.

### Summary

Resolving squares is an exercise in pattern recognition. Each step of the process involves identifying a pattern and associating some action with it. Typically that action is focused on accomplishing the current step in a resolution "method": e.g. normalizing arrangement, or pairing partners. However, the patterns that we are recognizing at those interim decision points in the process can often be used to launch a final memorized resolve without working through the rest of the prescribed steps in the chosen resolution method. We can add to our getout repertoire by focusing on these interim patterns that we see easily and crafting new getouts from those positions.