

# Quadrant Method (Not Only) for Sight Calling

Electronic Tips for Callers

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At any caller school and in any text book dealing with sight calling, we learn that there are three steps on the way to become a sight caller (actually, these steps are related to sight resolution rather than to extemporaneous calling itself):

1. **One-Couple Sight Calling** (also known as Burnt Image Method): The caller brings dancers to a known FASR, remembers one couple including the position of both dancers in that particular FASR, moves the dancers without letting them leave their geographical half of the square, and then brings the remembered couple back to its original geographical position and uses a Get-Out to resolve the square.
2. **Two-Couple Sight Calling** (also known as Isolated Sight or Rubber-Band Method): The caller brings dancers to a known FASR, remembers one couple including the position of both dancers in that particular FASR, moves the dancers while keeping the foursome containing the remembered couple together, and then brings the remembered couple back to its corresponding original position (relative to the other two dancers in that foursome) and uses a Get-Out to resolve the square.
3. **Full Sight Calling**: The caller remembers two adjacent couples (in general) including their mutual relation (for example which two of the dancers are Corners to each other), moves the dancers without any limitations, and then brings them to a resolution FASR and uses a Get-Out to resolve the square.

After getting more familiar with each of these methods, I started feeling that perhaps some step is missing because the gap between Two-Couple Sight Calling and Full Sight Calling is very wide. As the time went, I developed my own method for controlling the squares especially in singing-calls (but working fine in patter-calls, too). I think that this method covers at least a part of that gap so I decided to share it with anyone interested.

## How the Quadrant Method Works

The principle is very simple:

1. I bring the dancers into a “base” FASR I can easily resolve from when the time comes. It has to be a FASR where each quadrant of the square is occupied by one Boy and

one Girl and where Boys and Girls have the same sequence—*Corner Box*, *Corner Lines*, *Partner Lines* and their out-of-sequence complements are the best candidates for these base FASRs from my point of view. Other FASRs are possible, too, but they can be more difficult to work with.

2. I remember the two dancers (a Boy and a Girl) in one of the quadrants. Note that they can be Original Partners (if the base FASR is *Partner Lines* or similar) but they do not have to (if the base FASR is *Corner Box*, *Corner Lines* or similar).
3. I let the dancers work in groups of four consisting of two adjacent quadrants. When I bring the two dancers I remember together again, I check whether they swapped their quadrant with the other two dancers they were working with (which means that the sequence changed for everyone), or whether they all either returned to where they started, or moved around the square (all four twosomes in the same direction—clockwise, or counter-clockwise) to another quadrant (which means no change of sequence, of course). Note that we only want to bring the two dancers we remember together in the same quadrant; the formation does not matter at all which makes this method really versatile.
4. I repeat the step above using either **the same adjacent quadrant**, or the **the other one**. I can do this any number of times because changes of sequence have the same effect regardless of which two adjacent quadrants they happened in. This is also nice because the two dancers I remember get to work with two “new” dancers if I change the focus and switch to the other adjacent quadrant.
5. I bring the dancers back into the base FASR (or convert it into another FASR as shown below—which I can also do as many times as I want to) and resolve the square (or use a Get-Out without actually establishing the base FASR again).

### Example 1

Let us take a look at a sequence of calls with descriptions of what is happening. The sequence is divided into chunks so that sequence checkpoints can be seen; each chunk is a sight-called (or mentally-followed) sequence of calls (most of them are pretty straight-forward). Note how we do not pay any attention to the actual formation—we are only interested in bringing the dancers we remember together in one quadrant.

Every time we bring the two dancers we remember back together to the same quadrant, we check whether the two dancers in the adjacent quadrant (counter-)clockwise are the same as when we checked the last time. If so, it means that the sequence did not change; if “new” two dancers appeared, it means that a change of sequence took place. This can be easily followed by crossing and uncrossing one’s fingers (the simple aid that became popular among Mental Image callers) but it is usually not necessary if the caller uses chunks of calls that are small enough to keep track of. Obviously, making an even number of changes of sequence results in no change of sequence at all because the changes cancel out gradually.

As a matter of fact, it is quite useful to try to remember four people at the beginning (as we do when using the Full Sight method) anyway. If we manage to retain this information, it can be used just before the resolution part to check whether we did not make a mistake when counting the sequence changes—and it also serves as a back-up in case something goes wrong. However, we do not have to rely upon remembering four dancers when we use the quadrant method which I consider a great advantage (especially under stressful conditions—for example when calling for a crowd the caller does not know when it is hard to pick the pilot squares that can be trusted and the key couples that can be remembered).

<i>Heads Pass the Ocean</i> <i>Girls Trade</i> <i>Recycle</i> <i>Pass Thru</i>	<i>Corner Box</i> is our base FASR (all in sequence).
<i>Swing Thru</i> <i>Single Hinge</i> <i>Split Circulate</i>	Everyone is out of sequence.
<i>Centers Trade</i> <i>Swing Thru</i>	Everyone is in sequence (the square got flip-flopped).
<i>Centers Run</i>	
<i>Tag the Line</i>	Everyone is out of sequence.
<i>Face Left</i>	
<i>Couples Circulate</i>	No change of sequence (no quadrant swapping took place).
<i>Bend the Line</i>	
<i>Pass the Ocean</i>	Everyone is in sequence.
<i>Centers Trade</i> <i>Recycle</i>	Everyone is out of sequence.
<i>Square Thru Two</i>	Everyone is in sequence.
<i>Wheel And Deal</i> <i>Centers Wheel Around</i> <i>Spin the Top</i> <i>Single Hinge</i>	Everyone is out of sequence.
<i>Circulate Twice</i>	No change of sequence (no quadrant swapping took place).
<i>Face In</i> <i>Pass the Ocean</i>	Everyone is in sequence.
<i>Scoot Back</i> <i>Face Right</i>	We are back in the base FASR ( <i>Corner Box</i> ), ready to resolve.

As mentioned above, we can also use the knowledge of sequence and relationship (everyone is with the original Corner after each chunk of calls in this example) in conjunction with the actual formation, arrangement and distance from the home position to use a Get-Out at any point without actually going back to the base FASR. For example, we could replace the last chunk of calls in the sequence above with *Single Hinge—Extend—Right And Left Grand—You Are Home*.

## Example 2

Of course, we can also use this method from a certain base FASR but instead of resolving, use a Conversion module to establish another base FASR and work from there. This example demonstrates how *Partner Lines* are established as the base FASR, then a conversion to *Corner Box* as the base FASR takes place (although the actual FASR is *Corner Lines #1/2*), then a conversion back to *Partner Lines* as the base FASR takes place (actually, the final FASR is *Partner Right-Hand Ocean Waves #1/2*), and then the square is resolved.

<i>Heads Lead Right</i>	<i>Partner Lines</i> is our base FASR (all in sequence).
<i>Swing Thru</i>	
<i>Single Hinge</i>	
<i>Boys Run</i>	
<i>Right And Left Thru</i>	Everyone is out of sequence.
<i>Dixie Style to an Ocean Wave</i>	<i>Corner Lines #1/2</i> is our base FASR now (all in sequence).
<i>Girls Circulate</i>	
<i>Boys Trade</i>	
<i>Boys Run</i>	
<i>Bend the Line</i>	No change of sequence.
<i>Flutterwheel</i>	
<i>Girls Walk, Boys Dodge</i>	
<i>Centers Trade</i>	
<i>Swing Thru</i>	Everyone is out of sequence.
<i>Spin the Top</i>	Everyone is in sequence.
<i>Spin the Top</i>	
<i>Cast Off 3/4</i>	
<i>Boys Circulate</i>	<i>Partner Right-Hand Ocean Waves #1/2</i> is our base FASR now (all in sequence).
<i>Right And Left Grand Promenade Home</i>	

## Examples of Short (and Very Short) Modules

After several years of using this method, I realized that I have established quite an extensive supply of short quadrant-swapping modules stored in my brain. Therefore, I am able to use this method not only for pure sight calling but also as a supplement for module calling and mental image calling so I do not have to depend on dancers and on the correctness of their dancing. Trust me, it is not hard at all, it only takes a little practice, and it becomes second nature soon.

I think it is quite useful to learn to think in the terms of changing the “quadrant sequence”. Let us show a few examples of modules (“chunks”) of both kinds.

Some short modules that keep the “quadrant sequence” unchanged:

- **Basic:** *Bend the Line / Zoom / Square Thru Four / Face In/Out/Right/Left / Single File Circulate Twice / All Eight Circulate Twice / Couples Circulate / ...*
- **Mainstream:** *Turn Thru / Single Hinge / Cast Off 3/4 / Scoot Back from Parallel Ocean Waves / All Cloverleaf from Completed Double Pass Thru Formation / Dixie Style to an Ocean Wave—Centers Trade—(All Hinge)—Split Circulate Twice from Facing Lines / Swing Thru—Cast Off 3/4—Walk And Dodge from Parallel Ocean Waves / ...*
- **Plus:** *Peel Off / Follow Your Neighbor from Parallel Ocean Waves / Linear Cycle—Pass Thru / Right And Left Thru—Load the Boat / Explode And Square Thru Three / Chase Right—Explode the Wave / ...*
- **Advanced 1:** *Step And Slide / Quarter In/Out / Scoot And Dodge from Parallel Ocean Waves / Cross Over Circulate from Parallel Two-Faced Lines / Right/Left Roll to an Ocean Wave from General Columns / Pass In/Out from Eight Chain Thru Formation / Partner Tag from General Lines / ...*
- **Advanced 2:** *Pass And Roll Your Neighbor / In Roll Circulate Twice / Switch to an Hourglass—Hourglass Circulate—Flip the Hourglass / Remake—Walk And Dodge from Parallel Ocean Waves / ...*

Moreover, Zero modules belong to this category as well—and so do Technical Zeros but we sometimes need to re-evaluate and to start remembering another twosome of dancers.

Some short modules that change the “quadrant sequence”:

- **Basic:** *Right And Left Thru / Pass the Ocean from Facing Lines / Swing Thru Twice from Parallel Ocean Waves / Centers Trade—Swing Thru from Parallel Ocean Waves / Square Thru Two / Couples Trade / Split Circulate Twice / Double Pass Thru / ...*
- **Mainstream:** *Tag the Line / Half Tag—Walk And Dodge / Spin the Top Twice / Scoot Back from Columns, Swing Thru—Recycle from Parallel Ocean Waves / ...*
- **Plus:** *Chase Right / Explode the Wave from Parallel Ocean Waves / Load the Boat / Trade the Wave / ...*
- **Advanced 1:** *Explode the Line / Pass the Sea / Cross Trail Thru / Quarter Thru—Swing Thru / Pass In/Out from Facing Lines / Split Circulate And Cross from Parallel Ocean Waves / ...*
- **Advanced 2:** *Trail Off / Out Roll Circulate Twice / Trade Circulate from Parallel Two-Faced Lines / Split Counter Rotate a Half / Scoot And Weave—Swing Thru from Parallel Right-Hand Ocean Waves / ...*

## Tips, Tricks and Fixes

If you start from the *Corner Box* where the outside dancers are at home and change the sequence, you can either change it back geographically and resolve by calling *Allemande Left—You Are Home*, or change it using the other adjacent quadrant, bring the FASR to its flip-flopped equivalent and resolve by calling *Allemande Left—Right And Left Grand—You Are Home*. This is really useful in singing-calls if a problem occurs and the dancers lose several beats because you can easily bring them to *Swing* on the opposite side of the square instead of their original Corner quadrant, and therefore make their way back home shorter. The other two quadrants can be reached by using *Couples Circulate*.

Eight-dancer calls are a problem. If you do not want to leave them out, they can be included using Zero modules and Conversion modules or incorporated into your Get-In and Get-Out modules.

Even if this method is used in its fullest extent, each dancer mostly meets just five out of seven remaining dancers. This problem can be easily fixed by using different base FASRs, by alternating Heads and Sides as those who start, and by letting four dancers dance in the middle every now and then (using One-Couple Sight Calling for the center four dancers or simply calling a Zero module).

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