Call Analysis Sheet

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1. Call Name? _____
2. Standardized Call Abbreviation? _____
3. Call Definition? _____
   _____
   _____
   _____
   _____
4. Call number on Callerlab Teaching List? _____ (for reference)

To start this Call-

5. Starting Formation(s)? _____
6. Starting Arrangements?
   BGBG _____   GBGB _____   GGBB _____   BBGG _____   GBBG _____   BGGB _____
7. Number of active dancers involved in this call? _____
8. Number of inactive dancers involved in this call? _____
9. Must any dancers be facing a specific direction? _____
10. Must any dancer be facing another dancer? _____
    If yes, how many dancers must be facing each other? (i.e. A couple facing a couple)
    _____
11. Must any hand be free? Yes _____   No _____
    If yes, which hand must be free?   R _____   L _____   or Both _____
12. Are there Centers & Ends? _____
13. Are there Leaders & Trailers to start this call? _____
14. Based on body flow, what are some good proceeding calls? _____
    _____
    _____

At the end of this Call-

15. Ending Formation? _____
16. Ending Arrangement?
    BGBG _____   GBGB _____   GGBB _____   BBGG _____   GBBG _____   BGGB _____
17. What hand will be free?   R _____   L _____   or Both _____
18. Are there Centers & Ends? _____
19. Are there Leaders & Trailers to end this call? _____
20. Will any dancers be facing? Yes _____   No _____

If yes, how many dancers will be facing each other? (i.e. a couple facing a couple)

_____

21. What will the body flow be at the end of this Call for the RH dancer? _____

   Is it the same body flow for all RH dancers? _____

   If not, what is the flow for other RH dancers? _____

22. What will the body flow be at the end of this Call for the LH dancer? _____

   Is it the same body flow for all LH dancers? _____

   If not, what is the flow for other LH dancers? _____

Other Information-

23. What is the timing of this Call? _____

24. Does this Call change the Sequence of the dancers? Yes _____   No _____

   If yes, changes for the Men? Yes _____   No _____   Women? Yes _____   No _____

25. Does this call change the Relationship? _____

   If yes, from what relationship to what relationship? _____

26. Quadrant changes for how many dancers? _____

27. Can this Call be fractionalized? Yes _____   No _____

   If yes, how can it be fractionalized? (i.e. Cast off ¼) (List options ¼, ½, ¾, 1 ½)

   _____

28. Gender Specific Call? Yes _____   No _____

   Why? (i.e. Circle to a Line, Yes, because of California Twirl on end of Call.)

   _____

   _____

29. Program Level? _____

30. Does this Call keep all dancers with their present partner? Yes _____   No _____

   If no, how many switch partners? _____

31. Is this Call commonly used in your area? _____

For Different Dance Patterns-Hex, Kaleidoscope, Sicilian Circles, Progressive Squares, etc.

32. Can you do this Call

   with 2 dancers? _____   4 dancers? _____   8 dancers? _____

   in Sicilian Circles? _____   in Contra Lines? _____

33. Explain the Call to someone not using any references to a square formation?

   _____

   _____

   _____

   _____

   _____

For Mental Image Calling

34. Is this an

O call? _____ X call? _____ Could be both? _____ Special Conditions? _____

Write at least two Modules using this call. Make sure you have good flow & hand usage.

_____
_____
_____
_____

_____
_____
_____
_____

Other notes about this call or it's usage

_____
_____
_____
_____