



## Alabama American Folk Dance

The square dance is known widely throughout the United States. It is a traditional dance that has been historically recorded since 1651. Following Oregon (1977), Washington (1979), and Tennessee (1980), Alabama became the fourth state to adopt an official state dance. It adopted the square dance as the "American folk dance of Alabama" in 1981 by Act no. 81-48. Leading this effort in Alabama was the Alabama Square & Round Dance Association, Inc.

[www.archives.state.al.us/emblems/st\\_dance.html](http://www.archives.state.al.us/emblems/st_dance.html)

## Square Dancing in the USA



can be found in all 50 States!

Proudly Produced by Alabama Square and Round Dance Association, Inc.

1<sup>st</sup> Edition 2019



Welcome to the  
Wonderful World of  
Square Dancing

Live Lively



Square Dance



# PRAYER FOR BEGINNERS

*May you dance as long as you want to  
and want to as long as you can.*

*May your toes never stop tapping  
to the beat of the square dance band.*

*I wish you a smile on your corner  
and a partner that really can swing,  
and each hand a handclasp of friendship  
as you right and left grand the ring.*

*May you never forget the struggle  
'til your lessons were finally through.*

*May you always reach back with a helping hand  
that someone extended to you.*

*May you never become a dancer  
who thinks he has no more to learn.*

*In the midst of the muddle, come out of the huddle  
could be that you made the wrong turn?*

*As long as you're dancing, enjoy it,  
and the friends that you make 'fore you're done.*

*With a smile and a song, promenade along,*

*'CAUSE YOU SQUARE DANCE, MY FRIEND, FOR FUN'*

www.cedar.net



*Thank You*

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## TO ALL SQUARE DANCE CALLERS

To Square Dance Callers everywhere,  
For all that they have done,  
Toward bringing to this troubled world,  
Some good old-fashioned fun.

And for the many hours of time,  
They give to us each day,  
We dancers wish to show our thanks,  
In this poetic way.

A caller's life we must admit,  
Is not a life of ease,  
For there are many types of folk,  
That he must try to please.

The take it slow and easy kind,  
Who drag around the floor,  
For them a normal count of eight,  
Is sixteen beats or more.

Those energetic guys and gals,  
Who like their square to move,  
They need a call with lots of pep,  
To keep them in the groove.

It makes no difference what he thinks,  
Or what he'd like to do,  
His call must be to everyone.  
And not to just a few.

We all attended lesson class,  
Or we would not be here,  
'Twas he who taught the basic steps,  
We dance from year to year.

He has to practice long and hard,  
To get his timing straight,  
But never shows his discontent,  
When we anticipate.

He keeps us laughing all the time,  
With rhyming words of wit,  
His singing calls to everyone  
Are sure to be a hit.

For God has blessed him with a gift,  
That money cannot buy,  
And he in turn is sharing it,  
With folks like you and I.

Johnny Jones - 1960

# Caller & Cuer Organizations

Your Club Caller(s) and Cuers belong to State and/or National associations that provide accredited caller training, licensing, and liability insurance for dance events.



**Alabama Square Dance Callers Association (ASDCA)** is the professional organization working to serve square dancing and associated dance forms by providing professional leadership and a common means for exchanging communications through a central organization.



**Alabama Round Dance Teachers Associational (ARDTA)** is the professional association of round dance cuers in the state of Alabama.



**CALLERLAB** is the international association of modern Western square dance callers and is the largest square dance association in the United States. Callers from all over the world are members of the organization.



The **American Callers Association (ACA)** is the second largest association of square dance callers in the United States.

ACA has members in the United States, Canada, Europe, and New Zealand.



**Roundalab** is an American non-profit educational organization for round dance leaders world-wide, established in 1976 by round dance teachers to provide a framework for standardizing various aspects of the activity such as dance figures, cue terms, cue sheet format and teaching methodology.

## Ten Commandments of Square Dancing

1. THOU SHALT SQUARE DANCE ONLY FOR THE FUN WHICH THEE WILL FIND IN IT.
2. THOU SHALT NOT BE A SNOB, CONSIDERING THYSELF TOO GOOD TO DANCE WITH ANY AND ALL, SITTING OUT THE MIXERS, OR LEAVING A SQUARE LEST THOU BE REQUIRED TO DANCE WITH THOSE WHOM THOU DEEMEST UNWORTHY OF THY TALENTS, FOR THE GODS OF RETRIBUTION ARE ZEALOUS GODS, AND WILL VISIT THEIR MISCHIEF UPON THEE, AND THOU WILT BE THE ONE TO GOOF THE SQUARE.
3. THOU SHALT BE EXUBERANT, THOU SHALT ACT THY AGE. THOU SHALT NOT OFFEND OTHERS BY THY HIGH FLUNG LEGS AND OUT-FLARED SKIRTS.
4. THOU SHALT GO ABROAD AND DANCE WITH OTHER CALLERS SO THAT THY OPINIONS EXPRESSED AS TO THE MERIT OF THIS ONE AND THAT ONE ARE BASES ON FACT.
5. THOU SHALT NOT LET THE STRANGER IN THY MIDST SIT ON THE SIDELINES AND COOL HIS HEELS, NOR FAIL TO SPEAK TO HIM.
6. THOU SHALT BATHE DILIGENTLY THAT THE SWEET AROMA OF SOAP AND SHAVING LOTION MAY ASSAIL THE NOSTRILS OF THY ASSOCIATES.
7. THOU SHALT TAKE CARE THAT THE WORDS OF THY MOUTH ARE NOT SCENTED WITH GARLIC OR ALCOHOL.
8. THOU SHALT HONOR THY CLUB AND GIVE THY LOYALTY, FOR IF THOU CANST NOT DO THIS, IT WERE BETTER TO SEPARATE THYSELF FROM IT AND JOIN THYSELF TO ANOTHER WHOSE METHODS, MEMBERS AND CALLERS ARE MORE TO THY LIKING.
9. THOU SHALT NOT KILL THY CLUB WITH BICKERING AND FAULT FINDING.
10. THOU SHALL NOT FORGET THAT THOU WERE ONCE A BEGINNER.

## Helpful websites:

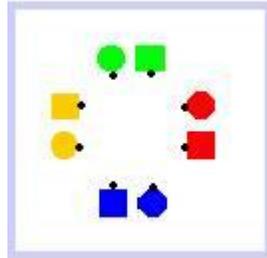
**Want to review a specific call? Find it here and click on the lesson number to go straight to a video of the lesson where the call is taught at Saddlebrook Square Dance Club.**

**[www.videosquaredancelessons.com](http://www.videosquaredancelessons.com)**



## TAMinations

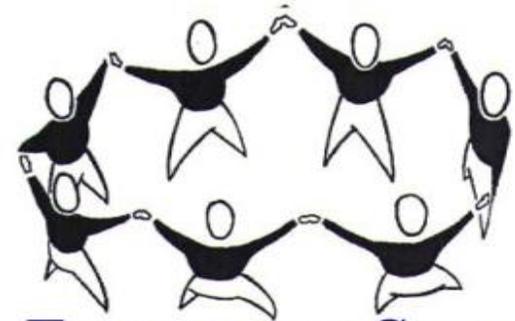
Animated  
Square Dance  
Call Definitions



**Taminations is a website (and phone app) that shows square dance calls as animations. It is an excellent resource for both dancers and callers. It includes calls from Basic to C.**

**[www.tamtwirlers.org](http://www.tamtwirlers.org)**

**E  
C  
M  
A**



## **EMERGENCY CALL for MEDICAL AID**

- 1** When a dancer goes down, a second dancer attends to him/her
- 2** The remaining couples join hands and take a step backward. This will allow the injured person and the attendant air and room
- 3** Raise joined hands as high as possible in the form of an arched circle
- 4** On seeing this signal, the caller or hall monitor will immediately respond and place an Emergency Call for Medical Aid if required. Caller and Dancers should continue as usual while aid is administered.

## **EMERGENCY CONTACT INFORMATION**

Would fellow dancers know who to contact on your behalf in the event of an emergency? Some clubs keep an emergency contact list on hand, but what if you were dancing at another club or in another state? To avoid delay in notification, please list the name and contact number of whom to notify on the backside of your badge with a label or permanent marker.

# NATIONAL SQUARE DANCE CONVENTION®

Home of the World's Largest Square Dance Event



Each year there is a **National Square Dance Convention®** in late June. The Convention is operated by local square dance organizations across the country. The venue changes each year depending on the hosting organization. The **National Square Dance Convention®** is a three-day event that offers dancers a wide array of dancing including all levels of squares & round dancing as well as Contra dancing. There are also numerous educational seminars, panel discussions, and clinics available to club leaders, callers, and dancers.



[www.nsdncnc.com](http://www.nsdncnc.com)

Alabama has hosted two  
National Square Dance  
Conventions®  
“Alabamy Bound” in 1985,  
and “Sweet Home Alabama”  
in 1995.

## SQUARE DANCE RULES



1. **CIRCLE RULE:** If Circle is called without a direction, the circle is always to the LEFT.
2. **PASSING RULE:** whenever two dancers are walking towards each other and are about to collide, they shift slightly left, pass RIGHT shoulders, and continue. (Right shoulder Rule)
3. **SAME POSITION RULE:** Whenever two dancers are walking towards each other and are required to stop in the same position, they join right hands in a mini-wave, sharing the position.
4. **ACTIVE DANCER(S) RULE:** Sometimes called Working Dancer(s). If couples or positions are designated active, they remain active for the following calls until another couple or position is named. Dancers not designated are 'not working' or are 'inactive' Thus, 'Heads pass thru, u-turn back, square thru two' all refer to heads; the sides are inactive during this sequence.
5. **FACING COUPLES RULE:** Some calls done from facing couples require the dancers to first step into a momentary right ocean wave (unless it is a left-hand call, eg. "Left swing thru", in which case the dancers step into a momentary left ocean wave) before completing the call. Examples of such calls are Swing Thru; Fan the top; Spin the top; Spin Chain Thru.
6. **OCEAN WAVE RULE:** Some calls normally done from facing couples (R & L Grand, R & L Thru, Box the Gnat, Square Thru, Slide Thru, Pass to the Center, etc.) can be called from waves; or calls normally done from facing dancers (eg. Turn Thru) can be done from miniwaves.
7. **ARM TURN RULE:** if an arm turn (or any other move involving an arm turn, such as Shoot the Star) is called with no qualification, it is turned half-way around. Thus, "Turn your partner right" is a half turn to face in the opposite direction to where you started; but "Turn your partner right, three quarters" is a turn almost back to the starting position (tip: count walls!)
8. **CIRCULATE RULE:** Directed (active) dancers move forward along the circulate path to the next position. This may involve "flipping" or reversing your direction in order to follow the path and continue moving forward.
9. **PALMS RULE:** Normally, the man holds palms up, ladies palms down. This applies to circle, promenade, etc. However, in a same-sex couple, the right-hand dancer (belle) holds palms down, the left-hand dancer (beau) holds palms up.
10. **STAR RULE:** Both men and women are to use a palm star when moving forward. Men are to use a packsaddle or box star when moving backwards, but women use the palm star forward and backwards.
11. **RIGHT IN FRONT RULE:** When two couples are moving into the same space, the couple on the right goes in front. Although it is usually taught as a part of specific calls, this is a general rule. In Wheel and Deal from facing-out lines, the right-hand couple goes first and is in the center of the resulting formation.

## Tips for Attending Large Dances, Festivals, or State Conventions

Just remember, you are not the only first-time attendee. At every dance many dancers participate who have not previously attended.

Most large dances offer more than one dance floor (hall) offering different levels of dancing. You should refer to the program to determine which halls offer your level of dancing. You may wish to study the program to see what other activities are being offered. There may be workshops, clinics, you can participate in, or introductory sessions you would like to try. Programs also indicate places and times for special events like the grand march, fashion shows, exhibitions, after-parties, etc. You can be as active or as inactive as you wish.

Also try to mix with people from other areas whom you have never met. See how many new friends you can meet, find out what other dances they attend so that the next dance you go, you can enjoy seeing them again and again.

TAKE MORE  
**CHANCES,**  
DANCE MORE  
**DANCES.**

### What is “proper square dance attire”?

Some dance flyers may say “Proper Square Dance Attire” requested or required. Don’t let this stop you from attending the dance because you don’t have a matching outfit, complete with skirt and petticoat, like other dancers you may have seen. You won’t be the only one attending without it. Many dancers have gone away from

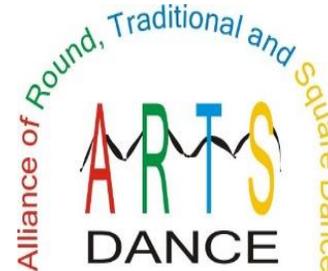
“traditional” attire to more modern styles.

“Proper square dance attire” can be as casual or as fancy as you want to make it. **MEN** are expected to wear long sleeved shirts with the tails tucked in (Ladies prefer a damp sleeve to a hairy, soggy arm). No-Nos for men are short sleeves, t-shirts, or shorts! **LADIES** dance attire should consist of a blouse and skirt, or dress of reasonable length (pettipants for modesty’s sake). No-Nos for the ladies are t-shirts, tank tops, jeans, or shorts.

## National Dance Organizations



**United Square Dancers of America (USDA)** is the World’s Largest Square Dance Organization and the only National Dancer’s Association organized by Dancers for Dancers and operated by Dancers. Representation takes place through the various State and Regional organizations affiliating with the USDA.



The **Alliance for Round, Traditional and Square-Dance (the ARTS)** is an entity of diverse groups making up the 'greater' American Folk-Dance community. Its purpose is to create and affirm a name and a non-profit corporation (the ARTS) which will provide an image of unity among diversified dance groups.



The **National Square Dance Campers Association, Inc.** brings together people from around the United States and Canada who enjoy camping and Square Dancing.



**Single Square Dancers USA (SSDUSA)** is an organization formed to promote and stimulate interest in square dancing among solo adults of all ages.



The **International Association of Gay Square Dance Clubs (IAGSDC)** supports gay and lesbian Modern Western Square Dance (MWSD) clubs worldwide.

# Annual Alabama Convention



Each year **Alabama Square & Round Dance Association (ASARDA)** sponsors the **Annual Alabama State Convention**. The purpose of this event is to provide an opportunity for all Alabama dancers to become better acquainted with other dancers and their callers, cuers, instructors; thereby becoming a family of dancers. It also provides an opportunity for Alabama callers, cuers, and instructors to demonstrate their capabilities and obtain additional exposure by participating in a large convention. The two-day event will normally be scheduled during the latter part of August. Dancers, callers, cuers and instructors from surrounding states will also attend the Alabama Convention.

## ***WHY GO TO A STATE CONVENTION?***

- ✓ **FIRST OF ALL, TO HAVE FUN AND PACK AS MUCH FUN AS YOU CAN INTO THE NUMBER OF DAYS AT THE CONVENTION AS POSSIBLE.**
- ✓ **FOR THE THRILL OF MEETING AND DANCING WITH PEOPLE ALL OVER THE STATE OR REGION. YES, DANCERS FROM OTHER STATES WILL ATTEND, AND YES, THE DANCING THAT YOU HAVE LEARNED IN LESSONS ARE STANDARD ALL OVER THE WORLD.**
- ✓ **BESIDES ALL THE DANCING YOU CAN HANDLE, MOST STATE CONVENTIONS OFFER EXHIBITIONS, EXHIBITS, SHOPPING, SEMINARS, DANCE CLINICS (WORKSHOPS) – AND, OF COURSE, MOST DANCERS ENJOY NEW PLACES TO EAT.**
- ✓ **FOR THAT SPECIAL LIFT THAT COMES WITH ANY ENTHUSIASTIC CROWD ACTIVITY – THE FEELING OF BEING PART OF A GROUP – ESPECIALLY THE TREMENDOUS AND EXCITING GROUP OF SQUARE DANCERS FROM ALABAMA.**

## GUIDELINES FOR NEW DANCERS

- 1) **DANCE AT OTHER CLUBS:** Your home club needs your support and there should always be a special place for the club where you learned to dance, but you are missing one of the great things about square dancing if you only dance with your home club.
- 2) **DANCE TO OTHER CALLERS:** During lessons you tuned into the caller who taught you, and you will always have a special place for him. Every caller has a different style, that's part of the fun.
- 3) **DANCE IN THE FRONT OF THE HALL:** The tendency for the newer dancers is to hide in the back of the hall where he thinks the caller can't see his square break down. A good caller watches the whole floor, including the back square. Don't be afraid to dance in the front square.
- 4) **DANCE WITH EXPERIENCED DANCERS:** Sometimes an outreached hand from a more experienced dancer is all your square needs to keep going. Everyone dancing today was a new dancer at one time and can remember how it felt.
- 5) **TOUCH HANDS AFTER EVERY MOVE:** Establish your position by touching hands after every move. If you are lost, at least you'll have company.
- 6) **KEEP DANCING:** To use all the information you have learned and to make it become second nature, it's important to practice, practice, practice.
- 7) **BE AWARE OF YOUR LEVEL:** Look for dances advertised at the level you know.
- 8) **STAY AT YOUR LEVEL AWHILE:** The level you dance has nothing to do with how good a dancer you are. It has to do with how much time you are willing to devote to our hobby. You may never choose to move to another level and that's fine. Don't make a choice until you have danced Mainstream at least a full year. Don't let anyone rush you!
- 9) **SQUARE DANCE FOR FUN:** The odds are pretty good that someone is going to make a mistake (even a caller makes one sometime). Don't worry about whose fault it was, it doesn't matter. Regroup and **KEEP SMILING!**

***DON'T FORGET "A SMILE  
ON YOUR FACE HELPS  
YOUR FEET WORK BETTER."***



## HELPFUL DANCING TIPS

by Debi Bliss

**Step on the beat of the music** .... Calls have a specific "timing". That means there is "x" number of beats/steps to complete a call. If you take one step per beat you will find that you will have an easier time in accomplishing each call.

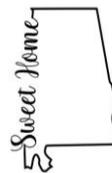
**Keeping the square smaller** ....It's easy for a square to get out of control. If you step on the beat of the music and don't take long, lunging steps, you will automatically keep your square smaller but there are other things that are helpful. When promenading home the men should "spiral" inward so that their elbows are almost touching. This is a great help to the ladies - those that have the shorter legs and are trying to cover more distance. Breathe with the square. When Heads Promenade or any movement where two couples have to travel around the outside, the other two couples should move in so that the outside couples do not have as far to travel. Just be sure to "breathe out" if that couple has to come into the center of the square.

**Keep moving**....There are times when some couples are inactive and it is easier for the inactive couples to get started again if they are not standing totally still. Small little steps in place, or a small (very small) step forward and back, anything to keep the beat of the music will help you get started easier when it's now your turn to be active.

**Callers "stack" calls** ....Callers give the call before you get to the spot where you start the call. This is so that your feet do not stop between calls. But another thing a caller may do (especially in singing calls) is stack a few calls together so that he can get in some of the words to the song. It's not that many, maybe two or three, but you need to remember to finish one call before starting the next. Say them in your head as you complete each one and don't try to rush them.

**Are you feeling rushed?** .....I just told you not to rush calls but there are a few times that you just have to. Maybe the square took a little too long on another call and now you need to make up a few beats. There are a few calls that you can omit if you are feeling rushed and need to catch up. We only give a couple here but when you are more experienced at various positions you will likely find a few of your own. DOSADO is one call you can simply not do. You end up right back where you started, looking at the same person. Sometimes this may startle the person you are supposed to do the Dosado with so be sure to help this other person. sometimes a simple "wait" will do, or if you have time you can say, "we don't have to do this call.

PROMENADE is a call where everyone is getting used to hearing "short". The rule is that if you are only a few steps from home you are supposed to promenade ALL the way around. SWING before a Promenade is easily left out. Those are the easiest calls to catch up some time -- and probably the only ones I should recommend. You will learn other tricks as you dance and watch others.



## Alabama Square Dance Associations

**Alabama Square and Round Dance Association, Inc. (ASARDA)** was formed and officially certified as a non-profit organization on February 9, 1976 unifying all Alabama dancers and organizations into one large dance family. ASARDA includes square dance, round dance, clogging, contra, line, and folk dancing. There are currently 42 Square and Round Dance Clubs in the State of Alabama and over 1,200 dancers. ASARDA has planned and conducted Annual State Conventions for the membership each year since 1977.

Area Associations:

**North Alabama Square Dance Association (NASDA)**  
**Birmingham Area Square Dance Association (BSDA)**  
**Montgomery Area Square Dance Association (MASDA)**  
**Mobile Square Dance Association (MSDA)**

**Campers & Dancers Chapter #152** – Based in Alabama. Camping and Square Dancing in the surrounding states. Monthly Campouts March thru November. Square and Line Dancing Friday and Saturday night with area callers. Dancing Mainstream and Plus Levels.



*"Wow! He really mixed us up in that last square."*



# ASARDA

ALABAMA SQUARE AND ROUND DANCE ASSOCIATION, INC.



To all new square dancers,

*Congratulations on your graduation and Welcome to the wonderful family of Alabama dancers. We would like to introduce you to our state association, the Alabama Square and Round Dance Association, Inc (ASARDA), and invite you to become a member. The membership year begins in September and runs until the following August. Yearly membership dues are \$10 per person. Your ASARDA membership entitles you to free admission to Friday night at the Annual State Convention as well as 2 free ASARDA Membership dances each year. Your support of the state association is beneficial to all if square and round dancing is to continue to grow and flourish in Alabama.*

Best Wishes,  
The ASARDA Board

FOR INFORMATION ON SQUARE & ROUND DANCING IN ALABAMA VISIT OUR WEBSITE AT [WWW.ALABAMASQUAREDANCE.COM](http://WWW.ALABAMASQUAREDANCE.COM)

 <p>Live Lively Square Dance</p>	<h2>Alabama Square and Round Dance Association</h2> <p>Y'all Come Dance With Us!</p>	 <p>Live Lively Round Dance</p>
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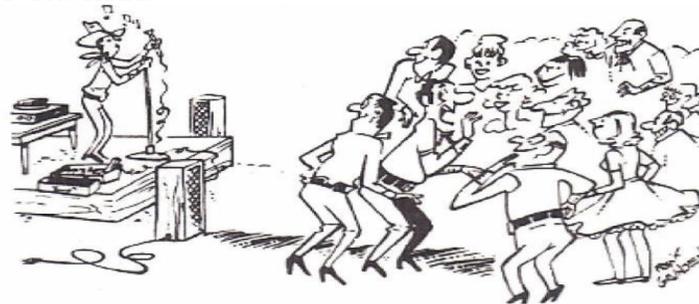
[Alabama Square and Round Dance Association](#)  
Public Group

## PATTER CALLS VS SINGING CALLS

**PATTER CALLS**, ALSO KNOWN AS "HASH CALLS", ARE BASED ON A QUICK AND FLUID SUCCESSION OF SPOKEN ("PATTERED") OR SING-SONG DELIVERED CALLS, OFTEN TO THE ACCOMPANIMENT OF AN INSTRUMENTAL PIECE OF MUSIC THAT IT IS NOT NECESSARILY RECOGNIZABLE AS A SONG. CHOREOGRAPHY MAY APPEAR "ON-THE-FLY" WITH CALLS RANDOMLY STRUNG TOGETHER BUT CONFORMING TO STRICT CHOREOGRAPHIC RULES. MOST PATTER CALLING IS IMPROVISED BY THE CALLER AS THE DANCERS ARE MOVING; IF THE TEMPO OF THE CALLING IS DONE AT A FAST PACE ALLOWING THE DANCERS TO FLOW FROM ONE MOVE TO ANOTHER WITHOUT PAUSES, IT MAY BE CALLED "HOT HASH". THE PRIMARY PURPOSE OF PATTER CALLS IS TO GIVE DANCERS A CHALLENGE BY SURPRISING THEM WITH UNEXPECTED CHOREOGRAPHY. MANY CALLERS ARE VERY WELL KNOWN FOR THEIR ABILITY TO PUT CALLS TOGETHER TO CREATE A UNIQUE, SMOOTH-FLOWING DANCE. SOME CALLERS ARE ALSO KNOWN FOR THE UNUSUAL AND INTERESTING FORMATIONS THEY MOVE THE DANCERS THROUGH.

**SINGING CALLS** ARE BASED ON A SUNG DELIVERY OF CALLS, MOST OFTEN TO A RECOGNIZABLE MELODY, AND SQUARE DANCE CALLS ARE MIXED IN WITH THE SONG'S ORIGINAL LYRICS. MANY WIDELY RECOGNIZED SONGS HAVE BEEN TURNED INTO SINGING CALLS. THE PRIMARY PURPOSE OF SINGING CALLS IS TO RELAX, DANCE WELL TOGETHER AS A GROUP, AND ENJOY THE SONG AND THE CALLER'S PERFORMANCE.

SOME CALLERS ARE VERY WELL KNOWN FOR THEIR VOICES, AND FOR HOW WELL THEY CAN PERFORM SINGING CALLS. SINGING CALLS, LIKE PATTER CALLS, VARY IN DANCE DIFFICULTY, AND ARE RARELY IMPROVISED IN FULL. THEY ARE UNCOMMON ABOVE THE ADVANCED PROGRAM.



**" Let's really confuse him tonight.  
...We'll dance what he calls."**



by Jack Denvir (modified)

*Here are a few tips on square dance behavior— customs peculiar to square dancing, as well as common sense reminders to respect your fellow dancers.*

1. When squaring up, if your square needs more dancers, the signal is to hold up fingers indicating the number of couples needed. For single (solo) dancers, you may also see a bent or crossed finger requesting half a couple; however, the usual procedure is to find a partner before trying to form a square.
2. After the tip is over, be sure to shake hands with the others in your square and thank them, instead of just walking away. (Here in Alabama, most squares typically have a group "Thank you bow" followed by thank you hugs!)
3. If your square breaks down, try not to waste time getting angry at yourself or anyone else. In the same vein, when your neighbor makes an error, do not push or shove him/her back into place--be more respectful & subtle.
4. Be sure to reset quickly after you've broken down--this allows the caller to easily see that you're not dancing, and he'll get you back dancing. If you break down on singing calls its easier to wait for the promenade home to fix your square. In patter calls, it is easier to "make lines" when you break down. It is not necessary that you have the correct partner, just quickly form facing lines. Now you can resume dancing at the next point where the caller says you have normal lines. You may not come out with your partner at the end this way, but at least you can keep dancing.

## **SQUARE DANCING CODE OF ETHICS**

*Adopted by United Square Dancers of America (USDA) and Alabama Square and Round Dance Association (ASARDA).*

### **Definition of Ethics**

Ethics is basically defined as rules or standards for governing the relations between people to benefit all concerned, with mutual respect for the needs and wants of all parties involved.

The essence of ethical behavior is:

1. To conduct all relations between parties in friendliness, honesty and good faith;
2. To honor fully, in word and in spirit, all agreements, once made; and
3. To confine any critical comment to a reasoned and temperate discussion of actions and practices.

### **Dancer Rights**

1. Dancers should realistically evaluate their own dancing abilities and dance within those abilities.
2. Dancers should be aware that some of their dancing habits may be uncomfortable or undesirable to other dancers in the square and should make every effort to avoid such actions.
3. Dancers should treat other members of the club and its visitors and guests with courtesy, friendliness, and helpfulness. They should assist the less experienced dancers.
4. Dancers should enthusiastically take part in the activities of any club that extends to them the benefits and privileges of membership and should accept all the responsibilities of a club member.
5. Dancers should be concerned that the relations of their club with callers, other dancers, and other organizations are conducted in an ethical manner.
6. Dancers should keep within the club any criticism of the conduct of club members, club officers, or a club caller or teacher. Any such criticism should be offered in a constructive manner.
7. Dancers who feel they can no longer accept the rules and practices of the club should resign from the club.
8. Dancers should not wear the badge of a club if they are not members in good standing of the club.

## Other forms of Dancing often Incorporated with Square Dancing:

**Round Dancing** is best described as choreographed ballroom dancing for couples. It is a social, non-competitive activity, for fun rather than competition. On the dance floor, choreography is directed verbally by a round dance cuer, enabling all couples on the floor to dance the same steps at the same time. Round dance has many choreographed sequences of steps that are borrowed from or can be transferred directly to normal ballroom dancing. While round dancing is choreographed, ballroom is freestyle. Round dancing uses a cuer, so that dancers don't have to memorize a vast list of dance sequences.



**Clogging** is a type of dancing characterized by loud, fast footwork with steel plates or taps on the shoes; a fairly rigid torso; and an up and down knee motion. Although clogging is performed by each dancer individually, it is often done as precision dancing by a group of people. Clogging and tap dancing have common roots. Clogging became the country cousin of tap. Traditional Clogging is a flat foot shuffle unlike any other form of dance and the body motion is up and down.



**Contra Dancing** is a North American folk dance which grew out of English Country dancing during the colonization of North America. While having similar moves as square dancing, it is characterized by the usual formation of two long opposing lines and the interaction of couples up and down the line. The term 'contra' means opposite; and in standard contra dances the partners of a dancing couple are opposite each other in the lines. Contras are often called 'longways' and could be any length, but some are limited to three, four, five or six couples.

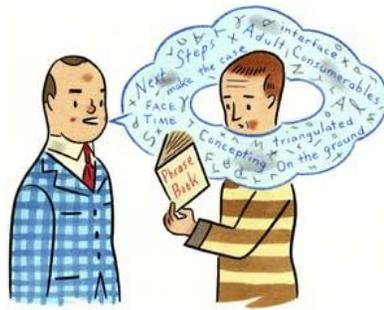
Contra dancing is further characterized by the fact that dancing is performed to the phrasing of the music which varies from jigs, reels, and hornpipes to polkas, two-step and the waltz.



5. If the square doesn't break down, but for some reason you don't end up with your partner as you promenade home, just quietly find your way back home with your original partner anyway. (This advice doesn't apply to singing calls, where the caller deliberately rotates you through the other three possible partners.)
6. Use gentle handholds! It's important to establish hand contact with adjacent dancers in your formation, but you don't have to bruise them to do it. Handholds are an important way in which dancers guide each other, since no one can be alert every second; however, you should hold on loosely, so the other dancers can get away if they are supposed to move and you don't realize it. When doing a Left Allemande, grip the forearm, not the elbow. When standing in an ocean wave, hold your palm and fingers gently against those of the adjacent dancer--don't grab thumbs. After you do a Left Allemande or Pull By (e.g., in Square Thru, or Right and Left Thru), don't forget to let go as you pass each other.
7. Don't form a square just anywhere on the floor. Find an open space on the floor that is large enough to hold your square. It is not unusual to see people squeeze a square in front of the caller where there is not adequate space. This crowds everyone.
8. Don't bring a whole made-up square onto the dance floor so that you can dance with your friends. This may send the message to the other dancers that you think you are better dancers than they are and that you don't want to dance with them.
9. Don't bring your friends to a dance or have them in a tip if they haven't finished the lessons or otherwise don't know the level. It is not fair for the other dancers to have to pull them through and not fun for other dancers to continuously be broken down.
10. Some dancers add their own styling, frills, noises or embellishments to their dancing. This includes kicking, spinning, twirling, substitutions of movements, and shouts and other extraneous verbal expressions during call execution. There is nothing wrong with exuberance during dancing with willing participants but not to the point where it is distracting to unaware members of the square, especially new dancers.

# SQUARE DANCE JARGON

by Bill van Melle (modified)



**Call** - A set of moves that you do when the caller calls its name.

**Sequence** - A series of calls that begins and ends with the dancers at home.

**Patter call** - A call that is spoken or chanted rather than sung but is usually done to background music.

**singing call** - A call that consists of a song with some of the lyrics replaced by square dance calls.

**Cuing** - Directions the caller sometimes gives after a call that he or she thinks some dancers may have trouble with, giving the definition of the call ("Right and Left Thru--Right Pull By, then a Courtesy Turn") or filling in who does what, given your current formation ("Flutterwheel--Men are in the lead").

**sight calling** - Calling ad lib and then trying to untangle the square on the fly, rather like unscrambling a Rubik's cube.

**sight square** - The square a sight caller watches to see the effect of the calls. Also called pilot square.

**break down** - What a square has done when so few dancers know where they're supposed to be that everyone is hopelessly lost.

**Tip** - The time you spend dancing in one square without a break. Typically, this consists of a patter call and a singing call.

**floor level** - The level at which most or all of the tips of a dance are called.

**star tip** - A tip that is at a more advanced level than the floor level.

**level or program** - A list of calls, including all the levels below it.

**Basic** - first 53 calls

**Mainstream (MS)** - 16 additional calls (69 total)

**Plus (PL)** - 31 additional calls (100 total)

**Advanced 1 (A1)** - 46 calls & concepts (146 total)

**Advanced 2 (A2)** - 35 calls & concepts (181 total)

**Challenge 1 (C1)** - 79 calls & concepts (260 total)

**Challenge 2 (C2)** - 86 calls & concepts (346 total)

**Challenge 3A (C3A)** - 83 calls & concepts (429 total)

**Dangle** - A dangle is an item which hangs from a dancer's nametag to commemorate a special dance or achievement.

**Pettipants** - An extra garment usually made of ruffles and lace, worn under a lady's petticoat for modesty so her underwear will not show while twirling.

**Ribbon** - Instead of using paper admission tickets, the dancer is given a ribbon which is then worn attached to their nametag to advertise in advance that they are going to attend the dance.

**Cooldown** - refers to summertime when cooler casual attire is encouraged.

**Visitation** - An occasion where one club visits another club.

**Workshop** - A class for people who already know one level to learn the next level, or to gain more skill at their current level.

**Angel** - A dancer participating in a class who already knows how to dance the level being taught.

**Dark** - Not meeting. Said of a night that a club would ordinarily meet, but this time doesn't.

**Checkerboard** - To arrange that alternating squares (in a checkerboard pattern) dance with the head and side designations reversed, so as to provide more effective dancing space in a crowded hall.

**Styling** - Anything about the way you do a call that is not mentioned in the definition. Usually the definition tells you how to get there, while styling tells you how to do it smoothly.

**Frill** - A fancy move that is added to or substituted for the standard way of doing a call that has the same effect but is more fun. Frills that involve other dancers usually have some built-in signal so that you only do it if both dancers are ready and both know the particular frill.

**Couple** - Two side-by-side dancers facing the same direction.

**Beau** - The left-side dancer of a couple.

**Belle** - The right-side dancer of a couple.

**Gent** - A dancer who is in the beau position when squared up, even if she happens to be female. Also called man, gentleman or boy.

**Lady** - A dancer who is in the belle position when squared up, even if he happens to be male. Also called gal or girl. Note that **beau** and **belle** designate the people in certain positions in a formation, and change from one call to the next, while the **gent** and **lady** designations are fixed for a whole tip, independent of positioning.

**normal couple** - A couple with a gent standing to the left of a lady.

**half-sashayed couple** - A couple with a lady standing to the left of a gent.

**Tandem** - Two dancers facing the same direction, one in front of the other.

**leader, trailer** - In any 1x2 setup (e.g., a tandem, facing dancers, etc.), the dancers facing out of the setup are *leaders*, those facing in are *trailers*.

**sex-linked call** - A call that is performed differently by gents and ladies, regardless of position. There aren't nearly as many of these as some people think. Examples: Allemande Left, Star Thru, Slide Thru, Swing Your Partner.

**Arky** - Dancing as a gent if you're female or a lady if you're male.

**1&3, 2&4** - Alternative designation for **heads** and **sides**, respectively. The couples in a square are numbered from 1 to 4 in promenade direction around the square (i.e., counter-clockwise as viewed from above), with #1 being the couple with their backs to the caller.

**sound effect** - Something the dancers yell back, ideally in unison, in response to a call. Examples: Slide Thru--"Whoosh!" Spin the Top--"Spin the Top?" Triple Scoot--"Rooty-toot-toot!"

**phantom** - An imaginary dancer. They come in handy when you're desperate to dance and have fewer than 8 people, but they need a lot of help to execute the calls.

**APD** - All Position Dancing.

**DBD** - Dancing by Definition. This requires that dancers remember how each call is defined rather than what usually works.