CALLERLAB
Dance Program
GLOSSARY

A CALLERLAB Document
Listing Square Dance Terms

April 1987
The International Association of
Square Dance Callers
GLOSSARY

GLOSSARY First approved in Chicago '84 and amended in Phoenix '85. Preamble was considered at Baltimore '86 with no major objection. Current as of 4/1/87.

PREAMBLE

The glossary is a source of reference for material and terms we use in today's square dancing regardless of dance programs. It also includes some terms of historical significance. It is NOT, however, a collection of all calls that were ever used and have since been discarded. We use the glossary as a means of passing on information to those who follow us in the activity.

We try to be flexible in the use of words to describe a particular action. Not all people will interpret words the same way. When ambiguity occurs, we try to use multiple descriptions to reduce confusion and thus provide a greater likelihood of dancer success. Descriptive words, which are commonly used in our everyday language, are included here rather than separate basic terms since that is the most common form of teaching. We have tried to take nothing for granted. If we, as callers, do our job of communicating to the dancers correctly, we will have provided a lasting benefit to the square dance activity. It was with this thought that we wrote the terms and descriptions used in the CALLERLAB Glossary.

Many teaching manuals advise a teacher to have multiple ways of describing the same thing. None of us knows what will cause understanding to occur within any individual. We know from experience that some things normally work well. When we see the slow student, or the student who needs extra time and patience to learn something well, it is then that we can appreciate multiple ways of describing various items. For instance, if we said "on the bias", it might mean one thing to a seamstress but not a laborer, "on the diagonal" might be clearer to a few more and "katty corner" to still a few more.

Similarly, when the choreography of today's dance programs has grown in complexity to include various formations and arrangements, we have tried to use the simplest terms to describe an action. We recognize that the definition might not fit all situations for all dance programs. We do feel, however, that the descriptions used herein are valid for student dancers as well as those who do not choose to dance the more complex programs. We normally use the zero arrangements for formations even though we recognize that certain adjustments must be made if we alter the boygirl arrangement.
**GLOSSARY**

ACROSS THE SET: In facing lines, couples will right and left thru across the set or ladies will chain from one line to the other (across the set). In square formation, action will occur between two opposite couples, i.e., head ladies chain across the set or in four ladies chain across the set, each of the four ladies will move from her partner to the opposite man.

ACTIVE COUPLES (or couples): Those designated by the caller to take action.

ALONG THE LINE: In facing lines, twofaced lines or ocean waves, dancers will execute the call with the others in the same formation.

AROUND ONE (two, etc.): Indicates that the working dancer or dancers will move out and around one (or more) nonactive dancer(s) as directed.

BREAK: 1. To release hands, to let go.
       2. Period between tips.
       3. Interlude in the middle of a singing call.

BREAK TO A LINE: See circle to a line.

CORNER: From a static square, for the men, the corner is the first woman clockwise, and for the women, the first man counterclockwise.

DAISY CHAIN: This is the name given to a series of movements that are usually called directionally in today's square dancing. Dancers move forward two people in the direction of a right and left grand. They turn this dancer with a left forearm halfway around, pull by and, moving the reverse direction, turn the dancer they meet with a right forearm halfway around. Again, they move forward two with a left and right and then turn that dancer with a right, halfway around. This pattern of forward two and back one continues until each dancer meets his partner or until directed by the next call.

DON'T STOP DON'T SLOW DOWN: Directions to keep promenading even if home is reached.

DOWN THE LINE: See along the line.

END LADIES CHAIN: The two ladies at the end of each line will chain diagonally from one line to the other.

FACE IN FACE OUT: From a static square, calls for a 90° change of direction.

FACE THE SIDES FACE THE HEADS: Directs dancer to turn back on partner and face
outside couples.

FACE THOSE TWO: Designated couples will face those with whom they have just been working.

FACE TO THE MIDDLE: A call usually directed to active dancers to change their present facing direction to make a quarter turn toward the center of the formation. When in an even numbered line, dancers should turn a quarter to face the center of that line.

FACE YOUR PARTNER: Designates a quarter turn to face partner.

FOUR LADIES (GENTS) PROMENADE: Those indicated by the call will promenade single file to the right (counterclockwise) inside of the square unless otherwise indicated. The distance to be covered (halfway, all the way, etc.) would be directed by the call. Those not active at the time will either move into the center while the others are promenading outside, or they will move away from the center while the others promenade inside.

FULL TURN AROUND: This movement is basically descriptive of an arm turn or courtesy turn that is greater than halfway and is completely dependent upon a following descriptive call to direct the dancers' next movement.

HEADS: 1. In static squares: The head couples are numbers 1 & 3 # 1 couple with back to caller # 3 couple facing caller.
        2. In Contras: the couple nearest the caller.

HOME: For each man, his starting position in the square; for each lady, the home position of the man with whom she is dancing at the time of the call.

INDIAN STYLE: Same as single file.

INFACERS: Those facing the center of the square or formation.

LADIES CENTER BACK TO BACK: The ladies (or those) indicated by the call arm turn to stand back to back, step forward to center.

LADIES CENTER BACK TO THE BAR: Directs the ladies to move into the center of the square three steps, stopping on four, then moving back to the starting position or "bar".

LEADERS: The number one dancer in any tandem position.

MAKE AN ARCH: Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.
ON TO THE NEXT: After executing a movement with a couple (or single dancer) the active dancer or couple will leave that position and move on to the next position in the direction they were going.

OPPOSITE: Your opposite is the dancer across the set.

OUTFACERS: From a static square, those facing away from the center of the square or formation.

PARTNER: From a static square, for the men, the first woman counterclockwise, also called taw, and for the women, first man clockwise also called paw.

PATTER: 1. The caller's rhyming filler material used as timekeepers not necessarily important to the execution of or directions needed for a movement.
2. The type of extemporaneous call done to a hoedown record as distinguished from a singing call record.

AND A QUARTER MORE: A term signifying that dancers, after completing the previous call, continue the movement another 90° in the same direction. The command may be directed either to individual dancers or to couples. (Square thru and a quarter more would be five hands etc.)

REVERSE: Change direction of a figure from clockwise to counter-clockwise or vice versa.

RIGHT HAND LADY: Lady ahead or counterclockwise from where the gent stands at the time of a given call.

ROLL BACK: If in couples, roll away from partner. If in single file, roll away from center.

ROLL PROMENADE: When a couple promenade is called just before the completion of a do paso or any figure normally ending with a courtesy turn, the dancers will do a wheel around or "roll promenade" in promenade position rather than awkwardly switching from courtesy turn position.

SET: Formation of dancers required for specific dance.

SIDES: Are always couples two and four (See Heads).

STEP FORWARD (STEP THRU): The term indicates that when dancers are in an ocean wave, all release handholds and those designated will take one step forward, passing the adjacent dancer to await the next call.

STRAIGHT AHEAD: Directional instruction to pull by or move straight ahead without turning. In an allemande thar setup, for example, the call straight ahead would be similar to a slip the clutch.
TAW: Partner of a man (Traditional).

THOSE WHO CAN: Refers to those who are so situated that they can execute logically the given call. This is to assume that some of the dancers are not in the proper position.

TANDEM: Formation of any two dancers in which there is a leader and a trailer, one behind another.

TIP: One segment in a square dance evening from the time the squares are formed until they have completed that particular group of calls and have been released by the caller. Tips vary in different areas. A standard tip in many regions consists of one patter call and one singing call.

TRAILERS: The dancer behind the leader in any tandem formation.