

prepared December, 1999 by Heather Turner

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**I. INTRODUCTION**

This handbook has been put together by the Regina Highland Dancing Association to provide its members with information, suggestions and guidance relating to Highland Dancing, competitions and costuming. In some instances, specific guidelines, as required by our Governing bodies are cited. In other instances, such as the section on grooming, the points are intended as guidelines to assist dancers in presenting themselves to their best advantage. Thank you to the Calgary Highland Dancing Association for providing the model for this handbook.

**H. GOVERNING AND REGULATORY BODIES ASSOCIATED WITH HIGHLAND DANCING**

Scottish Official Board of Highland Dancing (SOBHD)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Examining | Adjudicators | Associate | Independent | Affiliate |
| Bodies | Panel | Member | Members | Members |

Saskatchewan Highland Dancing Association (SHDA)

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Regina | Saskatoon | Battlefords | et-Vvrti, krQ\_ | Swift Cur jirr aft | Moose Jax | P.AIMe12:9 |
| H.D.A. | H.I/A. |  | H.D.A. (-IC)Th1101..Z.-  . |  | H. |  |

Highland Dancing is a very structured and highly organized group of teachers, judges, organizers, and associations. It is hoped that the flow chart will give you an idea of the breakdown of the various groups from the top (SOBHD in Scotland) to our local RHDA (in Regina). A brief description of each section of the breakdown follows:

1. SOBHD: This Board, the governing body for Highland Dancing, was formed in 1949; one of its main   
   objectives being the standardization of highland dancing throughout the world. The Board was not really established in western Canada until 1961, at which time the late James L. McKenzie made the first of many trips to western Canada to share his expertise.
2. JUDGE'S PANEL:

This panel is a very important part of the SOBHD and consists of teachers who have passed a very rigid exam. Before they can apply for the exam, they must be a member of an examining body of the SOBHD.

1. EXAMINING BODIES:

The Board consists of four examining bodies. The two Canada uses for dance exams are the Scottish Dance Teachers Alliance (SDTA) and the British Association of Teachers of Dancing (BATD). Each year these bodies send out examiners all over the world to conduct exams called medal tests. These medal tests range from one-dance exams to Professional exams.

1. INDEPENDENT MEMBERS:

These are members of the Board who have been appointed for their outstanding work and promotion in Highland Dancing. Included in the list is Adeline Duncan; the only North American to be honoured with this membership, and Miss Elspeth Strathern; a frequent examiner in western Canada.

1. AFFILIATE MEMBERS:

These consist of professional organizations such as ScotDance Canada and F.U.S.T.A the U.S.

counterpart of ScotDance Canada.

1. ASSOCIATE MEMBERS:

These consist mainly of associations like ours (SHDA) throughout the world that have applied for and been granted membership into the Board. This level of membership does not carry a vote at SOBHD meetings.

1. SASKATCHEWAN HIGHLAND DANCING ASSOCIATION:

This is the provincial body consisting of seven branch members - Regina, Saskatoon, North Battleford, Moose Jaw, Prince Albert/Melfort, Mid-West and Swift Current. The purpose of the association is to sponsor the annual provincial championships, to vote on issues that affect the province as a whole, to standardize procedures amongst the member associations, and to relay SOBHD information to its member associations. Each member association has three delegates who sit on the provincial board to carry out the wishes of their association and act as liaisons between the provincial board and the association they represent.

**III. HISTORY OF HIGHLAND DANCING**

The highlanders of Scotland have always been held in esteem for their great physical strength and agility. These assets are reflected in the Highland dances, many of which are almost as ancient as the country itself. Early raiders of the Scottish coasts were astonished at the dexterity involved in the dances, especially those involving the use of swords. In 54 BC Tacitus of Rome stated: "they would stick their sword and spear handles in the ground so that the blades pointed upwards and, when satisfied with the arrangement, proceeded to dance in and out of this deadly assortment of obstacles."

The Ghillie Callum or **Sword Dance** dates back probably to the year 1054. During a battle, Malcolm Canmore, Calum - a - Chinn More, slew one of McBeth's chiefs near Dunsinane. Taking the dead warrior's sword, he formed a cross by arranging his sword over the sword of the dead chief and triumphantly danced over the symbol. In the modern Sword Dance, the top sword is in a direct line, front to back, with the hilt towards the dancer and the centre of its blade directly above the centre blade of the other sword. A slip in footwork, interpreted as an evil omen, especially before battle, now acts as one of the principal methods of eliminating contestants in sword dance competitions.

Another popular dance through the centuries, is the **Highland Fling.** Originally the Fling was danced on a warrior's shield so that the complicated dance steps had to be executed in precisely the same location. The Fling is sometimes referred to as the basic dance of all highland dancing, demanding excellent poise and control on the part of the dancer. This is one of the only dances in which the tempo of the music is not varied. In general, the form is such that each step pattern is begun on one side and repeated on the opposite side with the "fling" or turn serving as a break between steps.

The **Sean Truibhas** or "torn trousers" dates back to 1745 when the wearing of a kilt was forbidden by King George This dance originated as protest. The first-four-steps of the dance are very restricted and symbolize -the- restrictions Scots felt when they were required to wear "trews" or trousers. Upon the completion of these steps, the music changes immediately to a faster pace and so does the dance. The last two steps are a combination of very quick and exacting movements that show how unrestricted a dancer is when allowed to again wear the kilt.

Indeed, one of the most physically demanding of all Highland dances is the **Sailor's Hornpipe.** The intricate steps that indicate the different activities on a ship are fairly self-explanatory. For example, the pulling of cables, rocking back and forth, waving farewell and swabbing the deck are but a few of the activities.

The story of the Irish washerwoman being tormented by a mischievous leprechaun is how the **Irish Jig** originated and undoubtedly this is the dance that all students look fonvard to learning with eagerness. This energetic dance depicts the "catch me if you can" attitude of the feisty leprechaun who proceeds to tear the clean laundry off the clothesline quicker than the Irish washenvoman can hang it up.

Many of the Highland dances were the dances of warriors, originated by men and danced by men. During the years following the Rebellion of 1745, the Act of Proscription forbade the use of tartans, bagpipes, national games and music.

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Unfortunately many dances and musical compositions were lost with time. Luckily, a book of notes was discovered in 1938, written in 1841 by Frederick Hill. Mr. Hill had been a student of Scottish dance and had painstakingly recorded steps to countless old and forgotten dances. Amongst the collection was a series of dances written for lassies. These dances, some of which are: The Blue Bonnets, Flora MacDonald's Fancy and Scottish Lilt, are light and delicate.

IV. REGINA HIGHLAND DANCING ASSOCIATION

IV.1 DESCRIPTION OF ASSOCIATION

The Regina Highland Dancing Association is a Regina-based non-profit voluntary organization dedicated to ensuring that opportunities for highland dancing exist in Regina and that awareness of the Scottish culture is enhanced through dance. The association is entirely run through the efforts of volunteers.

IV.2 MEMBERSHIPS

Membership in RHDA is open to anyone who wants to join. Generally dancers are encouraged to join the association closest to where they live. A Membership will ensure that you receive this handbook, the Mactalla (newsletter), an annual membership list, get called for special events and dance outs, receive subsidies for such things as bus trips and workshops, dance in competitions (or dance at member rates) and have the opportunity to become fully involved in the association. There are annual requirements for members. In 1999/2000, the involvement guidelines are that each family is required to:

worlchifts at Mosaic

work 1 ift at all Regina competitions (competitive dancers only)

w--prsuide—l—wurk-er-foi 2 bingos'

participate in fundraising activities as required

dancers to perform at a minimum of 5 dance-outs in order to dance at Mosaic

may bebe required to provide baking for Mosaic, etc.

Membership fees in 199-9,1-2090-are $50..-0Crfor full members and $252.DO-f6r Alumni members (those who wish

to stay involved after they leave the province or are no longer involved in dancing). There are also teacher

memberships ($25.00) and Honorary Life Memberships (free). All full members must also provide a post-

dated cheque (for January Ist- 2000) for $75 when a membership is purchased, but it is only deposited if you

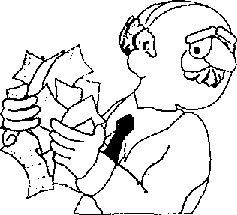
choose not to participate in bingos or have not signed up for bingos by January 1", 2000.

IV.3 NEWSLETTER

The RHDA produces a monthly newsletter that is distributed to all members (and to those who purchase a newsletter subscription for $15.00). The newsletter is called "The Mactalla". This resource is full of information on upcoming events, lost and found items, dancing tips, injury prevention information, competition results and much more. The newsletter coordinator is a volunteer who welcomes submission of -- news articles, pictures, etc. by-the 10th day of each month for-inclusion-in the-next publication. -Nlactallas are - mailed on or around the 20th of each month.

IV.4 FUNDRAISING

Like all voluntary organizations, RI-IDA depends on memberships, grants and fundraising for the revenue required to offer services to members and to promote highland dancing. RI-IDA strives to keep the fundraising to a minimum, so each member is expected to participate in fundraising activities. One of our most constant fundraisers are bingos, which we work the last Tuesday of every month. If your family does not wish to participate in bingos, you can either arrange for someone else to work your shift or pay $75.00 in lieu.



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V. DANCERS

V.1 GROOMING

1. **General Appearance:** Dancers should be neatly attired according to the rules laid down by the SOBHD. (See VI - Costumes). Please pay special attention to the length and fit of all costumes. Be certain to consult with your teacher for guidance in this regard.
2. **Hair:** Hair must be neatly pulled off the face, in a bun, a French roll or French braids, expect for national dances for which the front can be pulled off the face and the rest left down. Dancers should generally avoid having any hair hanging down the back or on the shoulders. The subtle use of barrettes, only where necessary and matching hair colour, is acceptable. Bangs should be pulled back or soft and well sprayed. Dancers with short hair should ensure hair is well sprayed so as it doesn't bounce up and down and distract the judge or audience.
3. **Make-Up:** At all ages and levels, a small amount of make-up tastefully applied is quite acceptable and can enhance a dancer's stage appearance. Nail polish is not acceptable, and dancers may loose marks in competition if polish is noticable,
4. **Jewelry:** No jewelry should be worn during performances. An exception here might be small, inconspicuous studs if necessary for those with recent visible piercings (which can be easily covered with small flesh-coloured bandaids).

V.2 BEHAVIORAL EXPECTATIONS AND ETIQUETTE

I) Conduct: Dancers should conduct themselves at all times in a responsible manner. Good manners and "sportspersonship" are expected and required. Parents can play a key role in this by ensuring that they model, encourage and commend good "sponspersonship" at all times and under all circumstances.

2) **Stage Behaviour:** For competitions, dancers should assume that they are being judged from the time they begin to walk on stage until they are well out of the judges' and spectators' sight. On stage, they should stand in first position with arms by the side or in first position while their number is being recorded by the judge(s). Upon completion of the dance, he/she should remain in the same position until dismissed by the judge. At dance outs, dancers are expected to show respect for the audience and the environment they are in. Smiles are encouraged.

**Dancer Injury:** If a dancer incurs an injury during a competition such that he/she cannot complete the dance, it is appropriate for the dancer to bow and leave the stage in a manne(that will not distract other dancers.

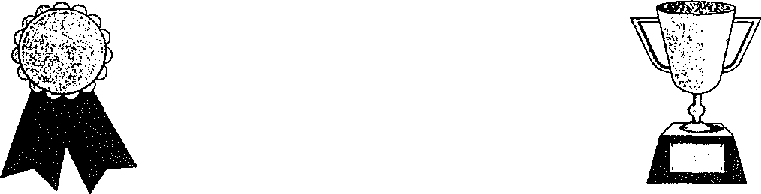
4) **Sword Displacement:** If a dancer displaces his/her sword such that it is impossible to complete the dance, the dancer may bow and leave the stage in as inconspicuous a manner as possible or simply stand in first position behind the sword. In all other instances, it is recommended that dancers complete their performance and wait to be dismissed by the judge (if in a competition.)

1. **Reel Fill-ins:** It is essential that all dancers in the reel complete the entire dance regardless of whether they are being judged or are acting as a fill-in. Dancers are required to fill-in upon request unless exceptional circumstances prevail.
2. **Stage Position:** Dancers must ensure that they do not cross over in front of another dancer or impede another dancer in any way during a performance (or risk losing marks in a convention). It may be necessary to limit travel on a particular step in order to satisfy this point of courtesy to others.

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7) Awards Presentations for Competitions: Dancers must remain in full costume for the presentation

of awards. They will be called to the stage area by number, and should stand in first position for the presentation. When their number is called, they should step forward to the position of the presenter and acknowledge their presentation by a handshake and a curtsey or bow, and then return to their original position. It is expected that dancers will clap for each other in a respectful, pleasant manner.



VI. COSTUMES AND SUPPLIES

VIA DESCRIPTION OF COSTUMES (requirements as of January 1,2000)

Highland Dress for Females: Used for Highland Fling, Sword Dance, Seann Truibhas, Reels, Highland Laddie, Wilt Thou Go To the Barracks Johnny, Tribute to J.L. MacKenzie, Heberdean Laddie.

Kilt: Any tartan, length to reach the middle of kneecap. Dress Tartan (that with a white background) is recommended for Premier dancers because it shows better on stage.

Blouse: Puffed elbow length sleeve (not too puffy), round neck (no collar), and may have narrow lace attached to the inside of the neck of the blouse at the back. No lace frill on bottom of sleeve.

Jacket: Black or coloured velvet. Close fitting at waist and hips. Two points in front on either side of front closing; one point at bottom of centre back, and rounded on the hips. Front edges boned front waist up. Jacket is trimmed around the edges with 1/2-inch silver or gold braid. Not more than 5 Scottish embossed buttons on each side of centre front. Full length sleeves -not less than 3 and not more than 5 buttons on each sleeve. Neck line should be a scoop, not a square. May have lace (not more than I") at wrist and neckline, but they must be fastened to the sleeve (for wrist). Elastic loops on inside of jacket which attach to buttons on top of the kilt are a good idea (especially for smaller dancers). A sleeveless blouse with lace front or a lace insert (dickey) to be wom, the lace frills should be visible.

Vest: Same as for jacket except no sleeves and no braid around armholes.

Socks: Tartan socks or diced hose (a military style) to match the kilt. Elastic garters under fold of sock.

Undenvear: Black panties or a dark colour matching the kilt (not white). Black is most commonly used.

Footwear: Black highland dancing shoes/pumps.

Pre-Premier only: May wear kilt, white blouse, knee-high socks the colour of the kilt or white (with garters), dark panties.

The following should NOT be worn: underskirt, sporran, garter flashes, plaid, waistbelt, hat, sgiandhub, kilt pin or other ornaments of any description.

2. Highland Dress for Males:

Kilt: Any tartan. Length to reach top of kneecap. Dress Tartan (with a white background) is recommended for Premier dancers. A kilt pin may be wom.

Jacket: Velvet or cloth, in any colour. Any recognized style of jacket (e.g. Prince Charlie,

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Montrose). A short or long-sleeved white shirt and bow tie should be worn with the Prince Charlie jacket, or a jabot of white lace with the Montrose Jacket. A sleeve ruffle may be attached to jacket sleeve if using a jabot. A waistcoat (vest) may be worn with Prince Charlie jacket. A cummerbund (black or to match the kilt) may be worn in place of a waistcoat.

Socks: Tartan hose or diced hose (which is a military style) to match the kilt. Flashes attached to garters to match the kilt are optional.

Sporran: Plain leather with or without a silver decor is preferred. Fur is allowed, but no full dress hair sporrans allowed.

Waist Belt: Leather with plated metal buckle may be worn, but not with a waistcoat (vest). Belt should be worn with a montrose jacket, not a prince charlie jacket.

Headgear: Balmoral must be worn with appropriate crest and/or Clan badge. No feathers Glengarry hats are not allowed.

Footwear: Black highland dancing shoes/pumps.

Trews: May be worn for Senn Triubhas.

Plaid: A belted plaid may be worn with the jacket.

Underwear: Dark or toned with the kilt should be worn - not white.

Pre-Premier only: Kilt, plain knee-high socks to tone with kilt (or white), garters, white shirt and

plain tie (can be worn without jacket or with tweed day style jacket). Leather sporran and black highland dancing pumps.

1. Female Dress for National Dances: Used for Scottish Lilt, Flora MacDonald's Fancy, Village Maid, Scotch Measure, Blue Bonnets, Earl of Erroll.

NB. Dancers can either wear a white dress and plaid/shawl or an aboyne that includes a tartan skin and

plaid/shawl, a white blouse and a velvet vest. The choice is up to the dancer, but some teachers have preference for one over the other.

Dress: White dress (knee length) with no lace at neck line or sleeves. Sleeves must go down to elbow. Dress is worn with a tartan plaid (as per below) one yard by one yard worn from right to left, and pinned at the right shoulder with a cairngorm broach or:

Skirt: Tartan in cloth (cotton, wool, blends, etc.) gathered (approximately 4. or 5 metres) of material for skirt (not circular). Length to top of knee cap. Taffeta, satin and lurex are not acceptable. The waist of the skirt can be gathered, but can not be pleated.

Blouse: Full sleeves to the elbow with no frills. No more than four very small tartan bows on each sleeve may be worn (bows & location of bows optional). Frills on front of blouse are not acceptable.

Underskirt: White cotton with no adornments. A I" or less lace edging is acceptable provided it is cotton, but it is recommended that no lace be included at all.

Vest: Velvet (any colour, usually to match the skirt) - waist length with scalloped or petal design (square or round) around waist edge, laced up the front. With or without ornamental

buttons and narrow braid around the scallops/petals and neckline.

Plaid: Should be 1 yard by I yard square to match skin. Can be pleated but only if nearly completely pleated. Triangle side to be fringed. Fastened to the right shoulder with a Scottish cairngorm brooch. The plaid should be attached to the waist at the back.

Socks: White ankle or knee socks (without frills) or natural pantyhose. Premier dancers and all dancers 11 and older are encouraged to wear pantyhose.

Underwear: White.

Male dancers may wear tartan trews instead of kilt for National dances.

1. Female Dress for Irish Jig:

Dress: White, green or red White dress should be worn with waistcoat type bodice in white or red

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(national style). A red or green cummerbund may be worn with a coloured dress, but not in conjunction with a waistcoat. Dress length may be 1 - 2" above knee for juveniles, but slightly longer (top of knee) for adults. Dress is usually made of cotton or similar material. Lurex fabrics should not be used. No adornments, no frills.

Skirt: Red or green to be worn with white blouse and waistcoat type bodice also in red or green. The length same as for nationals.

Waistcoat: Same shape as for nationals, either white or red Should be made of cotton but velvet is acceptable.

Blouse: White, to be worn if dress is sleeveless. Sleeves are short, puffy and having no lace trim

Apron: A small white apron is wom. A small shamrock will be permitted.

Underskirt: White only (preferably cotton). This is not lifted during the dance. Pantaloons are not allowed.

Underwear: White underwear must be worn.

Socks: Plain white or natural coloured pantyhose or ankle or knee high white socks may be worn.

Footwear: Irish Jig shoes in black, red, green, or white. Heels sometimes require taping with black tape to prevent damage to floors. Shoe colour can be different than dress or skirt colour.

Hair: Hair needs to be pulled back away from the face, but may be left long at the back. A plain ribbon may be worn in the hair.

1. Male Dress for Irish Jig:

Tailcoat: In red or green.

Waistcoat: In red or green - opposite colour to coat. Brass or white buttons.

Trousers: Knee breeches in brown or khaki corduroy or whipcord slack below the knee. (as per description in the book).

Socks: Long red or green.

Muffler: Red or green neckerchief

Hat: A traditional country Irish hat.

Shillelagh: Natural wood about 3 - 4 lbs.

Footwear: Irish Jig shoes in black, red, or green (not necessarily the same colour as waistcoat or tailcoat).

1. Dress for Sailor's Hompipe:

Top: To be made of navy or white serge or twill, shaped to the body, set in sleeves, v-neck front opening. The Collar - double thickness, navy or blue denim with 3 distinct white stripes (with either navy or white suit.). The length of the top should be in line with the crotch and the sleeves to extend to the wrist bone. The sleeves may be buttoned but stripes are not acceptable.

Dickey: - White and bound with navy binding at top.

Tie: Black ribbon may be worn at base of V-neck,

Trousers: To be made of same material as top. Bell bottom style (circumference of trouser bottoms should be 2"- 3" wider than circumference at knee.)

Socks: Plain white or navy.

Cap: Regulation white or navy with circular crown. The cap must not have a ship's name or brand on it.

VI.2 PURCHASING COSTUMES

I) Sewing: For those who sew, costumes can be made. Certain patterns are available from Highland Outfitters or you can use basis blouse, dress, and pant, etc. patterns. Sometimes a slight variation has to be made to adapt to Highland dancing regulations. Ask your dancers teacher for advice on this matter.

2) Ready-made: Many people choose to buy second-hand costumes. Most of these costumes are in excellent condition since they are not wom very often and in most cases, the reason for selling is that the child has

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outgrown the costume. The RHDA has a costume co-ordinator for resale, rental and buying of items. For the name and number of this person, consult the Mactalla (newsletter).

3) Made-to-measure: Upon reaching Intermediate or Premier, many dancers choose to purchase made-to-measure costumes, This involves having measurements taken, going for fittings, etc. In some cases, this is all done by long distance, depending on what outfitter you choose.

Tips on purchasing a kilt or jacket:

Check with your child's teacher before purchasing a kilt or jacket. She/he can properly advise you on colour and size of set for the tartan and colour of vest or jacket to be worn with the kilt. Seriously consider purchasing a "dress tartan", which is one with a white background. Dress tartans tend to look brighter on stage and accentuate the dancer's movements. Choose a colour that will enhance your child's colouring and that, when looked at from a distance has stage appeal.

Remember, fit is extremely important in costuming. An ill-fitting kilt, jacket or vest will detract from your child's performance. A kilt should be snug fitting at the hips and the length should be approximately to the top of the knee. The vest or jacket should be form fitting, and should not lift at the shoulders. Hose should reach to just under the knee.

VI.3 HIGHLAND OUTFITTERS

Ceilidh Surprise, 2206 Dewdney Ave., Regina 352-4377

* Geoffrey (Tailor) Highland Crafts, 57, 59 High Street, Edinburgh, Scotland, EH I I SR
* John Morrison Highland Outfitters Ltd., 461 Lawnmarket, Edinburgh,Scotland, EITI 2NT Phone: (031) 225-8149
* The Scottish Shoppe White Heather Imports Ltd., 1410 - 4th Street SW, Calgary, Alta., T2R 0Y l, (403) 264-6383
* Tartantown, 555 Clarke Road, Coquitlam, B.C., V3J 3X4, (604)936-8548
* A Wee Neuk, 112 Town Centre Mall, 4929 Ross St., Red Deer, Alta., T4N 1X9 (403) 346-8684

SEAMSTRESSES

Cathy Dawes - Regina; 761-0087

Kilts: Gail Burfoot - Winnipeg (204)224-9448   
Joan Murray - Vancouver; (604) 576-1619   
Jean Wagstaff- Vancouver; (604) 941-2623

PATTERNS

Heather Patterns; 21520 - 8511 Court, Langley, BC., VIM 2G4 Phone: (604) 888-1734 (patterns may be purchased at Ceilidh Surprise)

HOSE

Kilkeel Tartan Hose, 44 Newry Road, Kilkeel, Co. Down, N. Ireland, BT344Du Tel./Fax: 016-937-

65717

Barb Higgins, 661 Vanalman Ave., Victoria BC V8Z 3112 (250) 479-1426

* Supplier in Nova Scotia (name available from Ceilidh Surprise).

V1.4 MUSIC

Tapes, records and CDs can be purchased through most Highland outfitters. Varied tempos and tunes are generally available on most tapes, records or CDs.

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VI.5 SWORDS

Practice swords and regulation dancing swords can be purchased through Highland outfitters. It is wise to have the dancer's name engraved on the blade and also on the scabbard (case.) Dancers are encouraged to take their practice swords to dance workshops.

VII. COMPETITIONS

VII. DANCER CLASSIFICATIONS

MI competitive dancers must have a ScotDance card that enables them to dance anywhere worldwide. The card is used as proof of date of birth and dancer classification. Please ask your dance teacher for details.

1) . Primary: This class is dependent upon age only and pertains to competitors 6 years and under.

* W etrnaching 7 years, a dancer must move into either a Pre-Premier or Premier category. Once a competitor has competed in a competition in their chosen category, they may not regress to a lower classification. Teachers may recommend primary dancers move up to Beginner before their 7'h birthday.

2) Pre-Premier: The Pre-Premie classification includes the Beginner, Novic'e and Intermediate categories.

1. Beginner: A competitor who is seven (7) years of age or older, or a primary who has moved into Beginners, is classified as a "Beginner" until gaining a first, second, or third medal in six separate Beginner's competitions, after which that competitor is classified as a "Novice" dancer and is not eligible to enter a Beginners' event.
2. Novice: This status is held until the competitor gains a first, second, or third place medal in six separate Novice competitions, after which the competitor is not eligible to enter Beginner or Novice events. A dancer can move into or beyond Novice without acquiring the six stamps, but should seek the advice of the dance teacher.
3. Intermediate: This status is held for one year from the date of the competitor's first Intermediate conCetition. After the one-year period is finished, the competitor becomes a "Premier" dancer.

3) Premier: A competitor having completed all Pre-Premier categories is classified as a Premier dancer. A dancer may choose at any time to become a Premier dancer-but may not thereafter enter a Pre-Premier competition.

V11.2 CLASSIFICATION OF COMPETITIONS

1. Local or closed competition - competition open to dancers whose residency is within specific boundaries as defined by the SHDA.
2. Open competition - competition in which any dancer may compete, provided they submit the required forms in the time required by the sponsoring association. All RHDA competitions are designated as Open competitions.
3. Pre-Championship - competition in which dancers who have not won a Championship or Pre-Championship compete. Competitors are judged by only one judge at a time and compete in the Highland Fling, Sword Dance, Seann Truibhas and a designated Reel. Championship steps are not required.
4. Closed Championship - championship in which the competitor must qualify by birth or by having been a resident for six months immediately prior to the event in the designated area as determined by the

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organizers (eg. Provincial Championships)

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5) Open Championship - championship in which competitors may live outside the area named in its title

(eg. Westem Canadian Championships.)

All Championships must be approved by the SOBHD. In each dance at a championship, competitors shall dance the steps in the sequence determined by the SOBHD for the calendar year in which the championship is taking place. Championships must include the Highland Fling, Sword Dance, Seann Truibhas, and a designated Reel. For a class to be deemed a championship, there must be 6 dancers competing on the day of the championships. Any fewer dancers than this results in the class not being sanctioned as a "championship."

Some competitions include "special" dances. This means that dancers compete against others in their class for that specific dance, and these results do not count towards the aggregate trophy. One of the reasons these are included is to provide dancers who rarely win trophies with the opportunity to do so.

In provinces where there are a lot of dancers, competition entries are sometimes divided into "A" and "B" categories. "A" dancers are those who have won trophies (usually in the past 2 years) and "B" dancers are those who have not recently won trophies (again, usually within the past 2 years).

VII.3 COMPETITION PREPARATION TIPS

When you're packing to go to a competition, you will want to ensure you include the following:

* ScotDance card
* All costumes including blouses, skirts, slips, vests/jackets, dickeys, aprons, socks, pantyhose, shoes and underwear (dark and white.)
* hair brushes, combs, elastics, gel, spray, nets, buns, ribbons, bobby pins, clips
* make-up (if required)
* extra underwear and pantyhose
* Band-Aids, safety pins
* Mending kit, sand paper for shoes, shoe shiner
* sock garters or elastics
* Dance competitor number if sent ahead to you.
* Information on the location and times of the competition.

VII.4 JUDGES AND JUDGING

Judges are chosen from a panel established by the SOBHD in Scotland. In order to be a judge, candidates must complete a three part test, be at least 21 years of age, and have passed the necessary tests to become members of an examining body associated with the SOBHD (i.e. Scottish Dance Teachers' Alliance (SDTA)). The judge's decision -in a competition-is final. Deductions and disqualifications of competitors are the discretion of the judge and no queries or complaints about this will be entertained. Judges cannot be approached by a dancer, parent or teacher about any dancer's performance during a competition or the dancer in question runs the risk of being disqualified. Check entry forms for information on appeal processes.

VII.5 PIPERS AND PIPING

Most competitions utilize the hired services of a piper, whose skills should be respected by competitors and parents. On occasion, piper error may result in difficulty for the dancer. A dancer should not stop dancing unless directed to do so by the judge. The judge may determine that the piping error was significant enough that it impeded the dancer from completing the dance. Any suggestions for changes in tempo will come only from the judge or from a competition committee member as directed by the judge.

VII.6 SCRLITINEERING/MARKING

The points awarded for placements in each dance are:

1st place: 88 points 2nd place: 56 points

3rd place: 38 points 4th place: 25 points

5th place: 16 points 6th place: 10 points

Should there be a tie for an overall placing, the tie will be broken by majority of first placings, then by highest dance points. If the Championship points, first placings and dance points are the same, then the placing will be awarded to the dancer with the greater number of prizes in the individual events. The number of placings awarded in each dance is dependent upon the number of competitors doing that dance, and the rules established by the organizing committee for that specific competition.

VII.7 COMPLAINT PROCEDURE

Any complaint must be made in writing accompanied by the required fee and given to the Competition Secretary before the end of the competition.

VII.8 APPROXIMATE DATES OF SASKATCHEWAN COMPETITIONS (tentative)

October 2, 1999 North Battleford

November 6, 1999 Regina

November 27, 1999 Saskatoon

February 5, 2000 Saskatoon

March 11,2000 Regina

May 6, 2000 Provincials - Regina

May 22, 2000 Regina Highland Games

Ivlay 27, 2000 Saskatoon

VII.9 OBTAINING A SCOTDANCE CARD

A ScotDance card is required for all competitive dancers. These cards are used by highland dancers throughout the world, and are like your "identification" cards regarding dancing. Registration forms can be obtained from dance teachers. Please allow at least two weeks for receipt of cards.

VIII. MEDAL TESTS

Medal tests are available through an examining body affiliated with the SOBHD, the SDTA:BATD or UKA. Exams are offered once per year and are taken so dancers better understand the theory and practical applications related to highland dance. Dancers graduate through a sequence of exams with emphasis on technique and execution of prescribed steps. Medal tests are required of dancers who wish to ultimately teach and/or judge.

The five basic areas of examination are: Highland Dances, National Dances, Jig, Hornpipe and Theory. A dancer may take an exam from one or all of the areas offered, on the advice of their teacher. Upon completion of an exam, dancers obtain written feedback of the exam dances, Successful dancers will, at a later date, receive a certificate for their efforts and the appropriate medal of their exam.

Professional Examinations are also offered by examining bodies. Applicants for an Associate Membership must be at least 17 years of age at the date of their application and must apply directly to the examining body. Applicants for membership must be at least 21 or hold an Associate Membership with 2 years teaching experience. Applications must be submitted three months in advance of examinations. Applicants for the Judge's examination must hold a full membership (not an Associate) in an examining body. Judges

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examinations are held annually, the first Saturday of August in Scotland, or on alternate years in Canada and the United States. Applications must be received well in advance of the test.

1. **DANCE OUTS**

RHDA dancers are frequently asked to perform "dance outs" at senior citizen homes, hospitals, teas, cultural events and ceilidhs (parties.) Dance outs are held to share the gift of highland dance, to promote the Scottish culture, to provide a performance opportunity for dancers, to motivate and excite dancers, to raise money and, most importantly, to have fun! All dancers are encouraged to do as many dance outs as they can. When attending a dance out, dancers are expected to be in appropriate costume, be well groomed and arrive 10-15 minutes before the performance is to begin. Dancers may be asked to adjust their grooming or costuming if it is deemed by the dance out co-ordinator that adjustments are required. Dancers are expected to be quiet, courteous and friendly toward the dance-out audience. To reward attendance at dance outs, dancers are presented with momentos at the annual open house in the fall. **In order to perform at Mosaic, dancers must participate in five dance-outs before Mosaic.** This rule was put in place to ensure that dancers are participating in dance-outs, and to ensure dancers have performed before an audience before getting to Mosaic.

1. **WORKSHOPS**

Workshops are generally offered three times per year. They are held the day after the November and March competitions, instructed by the person who is brought in to judge the competition. In addition, a four-day workshop is usually held in the spring, instructed by a sought-after teacher. These workshops are a great opportunity for extra dance instruction for all dancers at all levels.

1. **PARENTS**

X1.1 PARENTAL ROLE

In order to maximize the enjoyment and success of children as highland dancers, parents are encouraged to:

- Contribute to the activities and operation of the Regina Highland Dancing Association.

- Encourage your dancer(s) to share their talents with others through dance outs.

- Ensure that competition entry forms are properly and accurately completed and submitted on time.

- Ensure that you have reasonable expectations of your dancer's ability and emotional tolerance.

- Ensure that you arrive at competitions at least half an hour prior to performance time and at least 15 minutes

before dancing at other events.

- Ensure that your dancer is properly attired with good fitting costumes, shoes and socks. Ensure that shoes

are tightly tied and socks are held up.

- Ensure that your dancer is.properly groomed, with particular attention to hair and make-up.

- Encourage and model sportspersonship and good manners.

- Encourage concentration to preparation and performance. Dancers not properly warmed up and focused

cannot perform at the best of their ability and are more prone to injury.

- Praise the accomplishments and downplay the errors.

Highland Dancing can be fun and rewarding with significant contribution to the overall development physically, socially and emotionally provided that a healthy perspective is maintained.

X1.3 AUDIENCE MANNERS

Spectators are asked to remain seated during a performance so as not to distract the dancers or to get in the way of other audience member's viewing. Parents of young children must ensure that the children do not disrupt the performers or other spectators. Coaching of dancers from the spectator seating is not allowed during competition. Spectators and competitors are requested to remain at competitions until the end of the award presentations to recognize the effort of all dancers. It is also important that flash cameras are not used

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during competition, as the flash can be distracting and therefore dangerous for dancers (especially if they're trying to avoid the hilts and points of the almighty sword)!

XI.4 Volunteerism

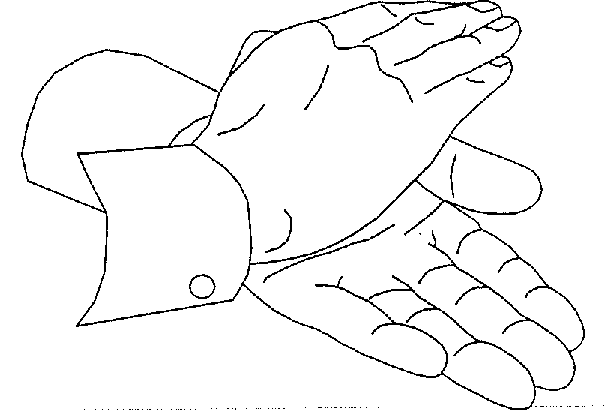
Volunteers are the keys to the success of Highland Dancing in Regina. Many parents work co-operatively with dance teachers to fill the various positions of the Regina Highland Dancing Association (RIIDA.) Dancers and their families that are members of RHDA are welcome to attend the meetings of the association and to volunteer for the various committees, events and tasks.

All competing RHDA members are required to help out at local competitions. People are required to set up the facility, take admissions, sell programs, line up dancers, sell food and beverages, etc.

As a volunteer, you learn more about highland dancing, and have an opportunity to support all of the dancers. You also have the opportunity to work with some very talented, dedicated, enthusiastic individuals and to make some new friends.

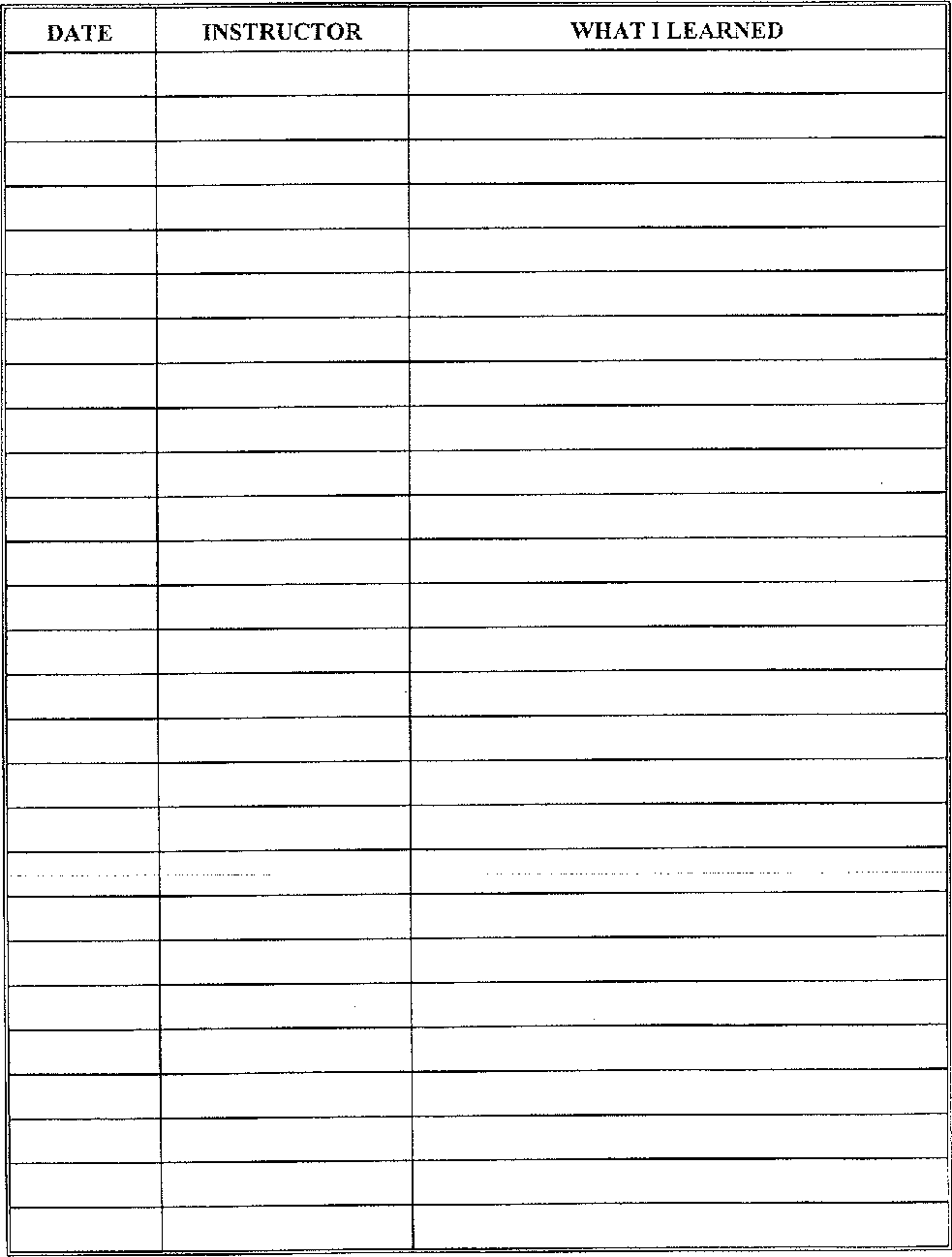
If you would like to help our in some way, contact the President, Secretary, Vice-President or the chairperson of a committee (see the Mactalla) and let them know you would like to become involved.

To all volunteers; past, present and future; Thank you!



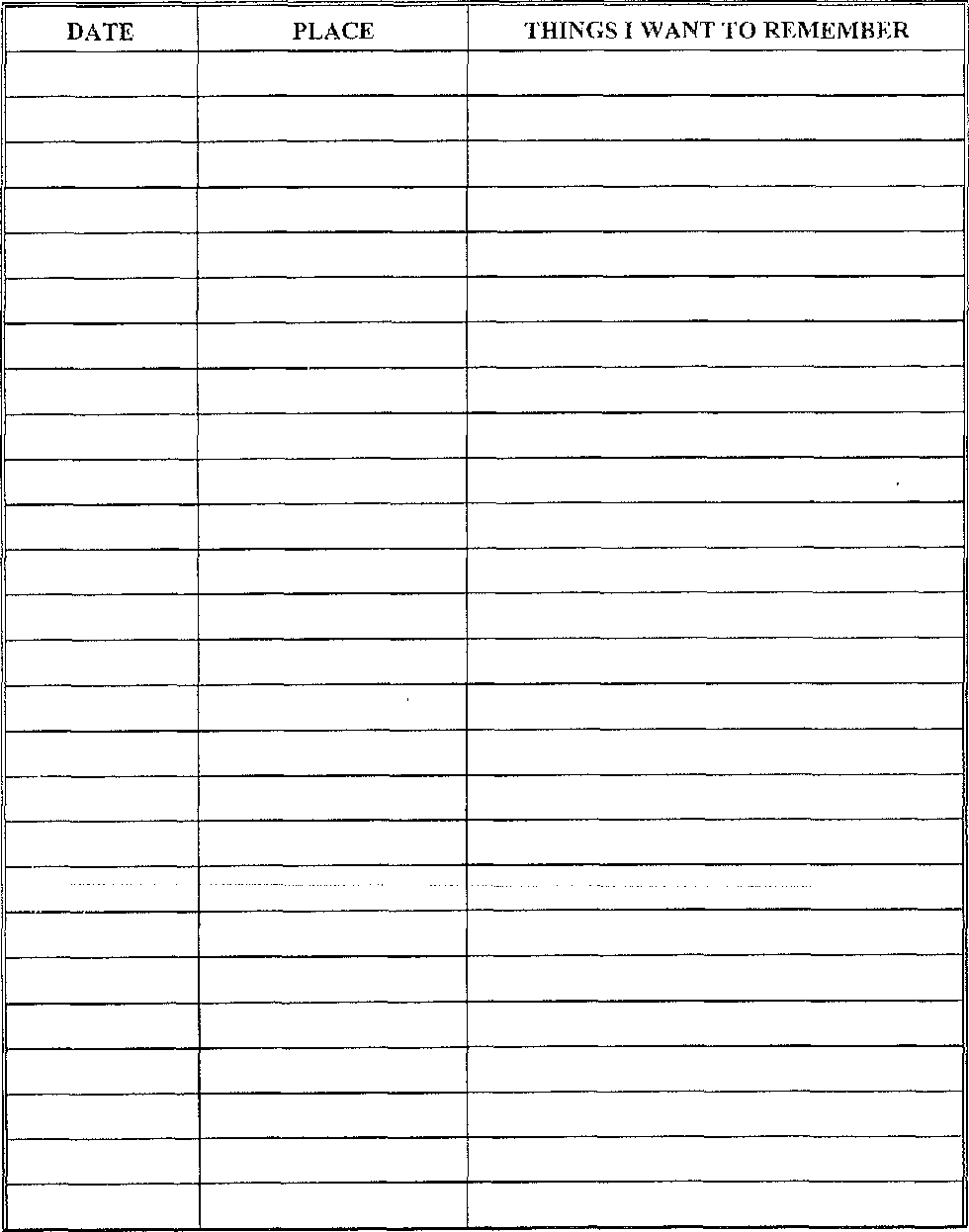
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PERSONAL WORKSHOP RECORD JANUARY - DECEMBER,



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PERSONAL DANCE OUT RECORD JANUARY - DECEMBER,



DATE PLACE THINGS I WANT TO REMEMBER

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