

COMPETITION CLOGGING: PRESERVATION AND INNOVATION IN MOUNTAIN
FOLK DANCE

A Thesis
by
IAN GERALD MICHAEL KIRKPATRICK

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APPROVED BY:

JULIE SHEPHERD-POWELL, Ph.D.
Chairperson, Thesis Committee

THOMAS HANSELL, Ph.D.
Member, Thesis Committee

KATHERINE LEDFORD, Ph.D.
Member, Thesis Committee

Mark Bradbury, Ph.D.
Chairperson, Department of APPALACHIAN STUDIES

Mike McKenzie, Ph.D.
Dean, Cratis D. Williams School of Graduate Studies

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Abstract

COMPETITION CLOGGING: PRESERVATION AND INNOVATION IN MOUNTAIN FOLK DANCE

Ian Gerald Michael Kirkpatrick
B.A., Mars Hill University
M.A., Appalachian State University

Chairperson: Julie Shepherd-Powell

Competition clogging circuits have contributed much to the preservation and innovation of mountain folk dance styles over the last century; however, most researchers dismiss or ignore their role in the continuation of the art form. Drawing upon personal experiences in the competition circuits, historical documentation of these competitions, and the new and innovative living traditions of competition clogging, this thesis contributes to a broader history of the changing genres in American folk dance in the 21st century. A brief historical survey of the competition circuits, originating in the 1928 Mountain Dance and Folk Festival in Asheville, NC grounds this thesis in historical context, while theories of tradition provide a new understanding of this dance form. A constant state of revivalism among competition clogging circuits affect the community's engagement with tradition, and further demonstrates the synchronization that occurs between the invocation of tradition in Traditional clogging routines and the living tradition exemplified in Contemporary clogging routines.

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Dedication

This thesis is dedicated to the memory of the Grandfather of Clogging, Mr. William “Bill” Nichols (1937-2018) and to Mrs. Elizabeth Metcalf Dickson “Lib” Mills (1944-2018).

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Chapter 1

The Bailey Mountain Cloggers: Not Four Years, For Life

As I walked into the Gatlinburg Convention Center, camera in hand, I suddenly realized that I was yet again an outsider in a world that had been such a strong part of my story for several years. It was 7:30 in the morning, but that was not as problematic for me as normal because I had spent the entirety of the night before reminiscing on the many sleepless nights preceding events just like this one; the lack of coffee was a newer problem, just recently replacing the 24-pack of Mountain Dew that once graced the floor of a capacity-defying 16-passenger van. Also missing was the 500-count bottle of Tylenol I bitterly regretted forgetting to pack as the cacophony of tap shoes, greetings among old friends, costume bag zippers, and sound checks washed into the street from the still-open door. This was the 2018 America's Clogging Hall of Fame (ACHF) World Championship competition commonly referred to as 'Nationals.'

I found Quinn Stansell, Public Relations chair and favored DJ for ACHF, in his usual position at the very-expensive looking sound board he had set up beside the temporary stage the night before. Already, a clogging team director was checking the speed of the pre-recorded music streaming into a pair of communal headphones from the iPad attached to the yellow auxiliary cord – the green one fed into the speakers that projected into the crowd. Quinn informed me that the competition would be run 'festival-style'¹ for the first time in several years, and I audibly groaned as I returned the audio recorder borrowed from Appalachian State University's Documentary Film Services department to its case. There

would be no point in connecting it to one sound board if I was going to constantly move between two different stages hooked to two different sound boards throughout the day. In any case, it was not actually working on the one in front of me.

Thanking Quinn for his support, I retreated to the back of the room, where camera stations had been installed for dance parents hoping to get a better shot of the routines their children had practiced a million times leading up to this weekend. The platforms were still not tall enough to remove the threat of people lackadaisically walking in front of the camera, so I added a few chairs on which I placed a tripod. I quickly scanned the stage for a tiny stuffed animal as I positioned the camera for the first part of the long day to come. Many years ago, before I began competing, Quinn found the cat in an auditorium during cleanup. When no one claimed it, he began hiding it somewhere on the stage of every competition he worked, naming it Bailey in recognition of the accomplishments of the Bailey Mountain Cloggers. Though I could not find it in the moment, the knowledge that it was there reassured me of my place in the community I was trying to document.

Recognizing Biases

When I began my bachelor's degree work at Mars Hill University in 2013, I joined the Bailey Mountain Cloggers (BMC), an internationally known, multiple-time National Champion American folk-dance team. As a person who had not clogged for very long, I found myself painfully ignorant in a new world full of dancers who had known and competed against each other since they were 5 years old. Many of the teams we competed against were directed by former Bailey Mountain Cloggers, and

many of the younger cloggers on these teams were expected to become future Bailey Mountain Cloggers, making my social acceptance as a member of the team by the greater community dependent on my understanding of the history of the team and the organizations in which it competed. I quickly learned from the other dancers that there were 4 clogging organizations, referred to as sanctions by competitors, that hosted competitions catering to traditional or contemporary dance styles. These sanctions were: America's Clogging Hall of Fame (ACHF), National Clogging and Hoedown Council (NCHC, a division of C.L.O.G.), Clogging Champions of America (CCA), and Cadence, ACHF being the preferred sanction of BMC. While the rules of these competitions are written down for the benefit of disputes, most historical information about the organizations is only found in the very strong oral history surrounding these teams and their relationships to each other and the sanctions in which they compete.

As many of the elder population in this community know, the Bailey Mountain Cloggers competing now do not resemble the Bailey Mountain Cloggers with which I competed just a few years ago in any fashion other than some of their older costumes. The team is one of only two known competition clogging teams in the region connected to a university², meaning that every year a new group of Freshmen replace the graduating Senior class. A motto was established at some point in the team's history to explain this phenomenon: "Not four years, for life." By the time this thesis is finished, at least half of the team from which I retired in the 2016-2017 school year will have graduated and made the decision to either continue their relationship with the clogging community in other capacities or leave to pursue other careers and passions, giving them and I a unique status as both insider and outsider among the members who have joined since our departure.

My experience as a Bailey Mountain Clogger was different in some respects and similar in others from the experiences of the individual members of the current team, creating certain boons and banes for my academic research into this topic. The specific events at which the team perform and compete vary yearly, and not every member of the team always attends every event. For example, I was not in attendance at BMC's performance for the IBMAs my Freshman year, but I was one of the members selected to perform for MerleFest my Sophomore year. Similarly, my experience at the Cadence competitions in 2014-2016 is no longer possible to replicate for the current team, though its individual members may have participated in them with other teams at the time. Finally, the Spring Concerts and international trips I took part in as a member of the team were completely different every year, and I firmly believe this inconsistency contributes to a sense of incomparable familiarity among the team's different iterations. In this sense, I am simply not qualified to discuss the current team's understanding of clogging, folk dance history, or tradition.

However, there is a fairly common calendric cycle that emerges over a prolonged engagement with the Bailey Mountain Cloggers that I intend to explore in this chapter. The Fall semester is generally reserved for folk festivals, private shows, and competitions. Though the choreography changes constantly, each routine practiced and performed by the dancers at this time will follow the basic structure of an accepted clogging competition dance style. These events are less common in the Spring semester, allowing the team time to engage in other forms of dance such as Irish, tap, jazz, modern, and lyrical, which are then incorporated into a three-day themed event known as the Spring Concert. The third and final season for a Bailey

Mountain Clogger is the Summer session, when most members are not enrolled in classes and are able to represent the United States in international folk festivals across the globe. Occasionally, events that occur during these three seasons provide inspiration for one another, such as the incorporation of a dance style that was learned during the Summer international trip into a competition category in the Fall that then becomes the basis for the plot of a Spring Concert, but the seasons themselves remain separate in the minds of the dancers. This calendric cycle is something with which I am personally much more familiar, and it can be very useful in an academic discussion on the team's engagement with competition, tradition, and folk dance.

Fall Semester

Due in part to the academic calendar at Mars Hill University, competition season is quite hectic. Teams are expected to place first or second in each category twice over the course of a year to qualify for the ACHF Nationals in October, and the first competition BMC attends is typically within the first month of the Fall semester. Under the direction of Danielle Plimpton, the team actively participates in almost every category available each year, meaning the team must be able to learn and perform about 16 routines relatively well in a short period of time. This constraint occasionally translates into a week-long intensive dance practice prior to the beginning of classes consisting of 12-hour days called '9-to-9's' divided into manageable portions for each routine. Not only does this serve to teach new choreography to elder dancers, it also acts as a social bonding experience welcoming new members to the team. Normal practice hours are then scheduled for Sundays and

Wednesdays 6:00-9:00pm, with additional weekly workout periods scheduled at varying times each year.

The first performance for the new team, though, is rarely in a competition setting. This honor is often given to the final Shindig on the Green, a sister event to the Mountain Dance and Folk Festival in Asheville, NC occurring each Saturday evening throughout the summer. The Mountain Dance and Folk Festival is often credited as the origin of the competition dance style, which is illustrated in Chapter 2. BMC is asked to perform a Smooth and a Southern Appalachian Hoedown for Shindig the first weekend they return to campus, creating a stronger focus on these Traditional routines during the team's early practice sessions. While both of these routines maintain an 8-couple big circle set structure similar to a square dance, they are most easily distinguished by the Smooth precision gliding step on the ball of the foot and the Southern Appalachian Hoedown Freestyle percussive mountain footwork. No amount of practice, however, can prepare them for a member of the Stoney Creek Boys proudly proclaiming, "I know how you cloggers like it!" before blasting into a rendition of Liza Jane that cuts an 8-minute Hoedown in half.

At competitions and longer shows, the team expands their set list to perform other Traditional and Contemporary dance styles. Alongside Southern Appalachian Hoedown, the team may showcase other Traditional Freestyle footwork routines such as: Country Hoedown, a 4-couple Hoedown using the same mountain square dance figures as Southern Appalachian Hoedown; "Kentucky" Running Set Hoedown, a 4-couple Hoedown using Western Square Dance figures; and Open Hoedown, a 4-or-More-Couple Hoedown with fewer structural restrictions. As in the case of Smooth,

some Traditional styles incorporate precision footwork, where dancers perform the same step at the same time, including: “regular” Precision, essentially a Hoedown using precision footwork; Running Set Precision, a 4-couple Hoedown using a high running step and Western Square Dance figures; and Traditional Standing and Moving Lines, dances choreographed for one that are danced by many in lines without partners that may or may not shift formation. These routines are then separated from Contemporary routines that incorporate precision footwork such as: Contemporary Standing and Moving Lines, similar to their Traditional counterparts except for the use of modern dance style choreography; Acapella, a routine without music focusing on sound and rhythm; Exhibition, an ‘anything goes’ category; and Show, a routine that depicts a story. Appendices A-D give further explanations of the rules concerning these routines and the small variations arising in each competition sanction over time.

Aside from Nationals, the team’s most consistently-attended competition during my participation was at the NC Mountain State Fair in September. Exotic among the common auditorium competition settings, this event took place in an open-air pavilion on the fairgrounds. Performers competed on a temporary linoleum stage for an audience seated in lawn chairs as fairgoers passed by on their way to corndog and pretzel stands, rollercoaster rides establishing an ambience in the background of bluegrass and hip-hop music. A set of horse stalls behind the stage were modified to create makeshift changing rooms for competitors donning costumes from diverse eras, such as the pioneer days, the 1950’s, and the current rap star aesthetic. The performers intermix in a nonsensical state prior to each performance. A shadowbox in McConnell Hall at Mars Hill University displays countless blue and purple ribbons for 1st place in the Young Adult age category and Overall Team

awards from this competition, and even more have been secretly claimed by brave team members seeking proof of their success on the team.

Another prominent Fall semester show is the Bascom Lamar Lunsford Festival that takes place on the campus of Mars Hill University the first weekend of October. Lunsford was born where the current Cornwell Hall stands on campus, and this festival is the only one to bear his name, the significance of which is discussed in Chapter 2. BMC historically opened the daytime festival at 10:00am and closed the nighttime festival at 10:00pm, which gave them plenty of time between shows to watch other performers and participate in Homecoming activities when the two events coincided. Recently, however, the nighttime show has been replaced by an evening square dance, allowing the team a chance to engage in other mountain folk dance traditions as well. Homecoming also presents an opportunity to perform the ‘Alumni Hoedown,’ the only time of year BMC alumni interact with current members onstage.

Near the end of the Fall semester, the team will host a silent auction or benefit to assist in the cost of travel and accoutrement not covered by competition winnings, performance fees, and academic aid. The team performs several of the routines they competed throughout the previous year and auction items donated by local businesses and family members. These donations are solicited by the team members, putting the onus of financial capability for the following year on their sponsorship drive efforts. This is one of the few shows where both Traditional and Contemporary routines are performed for the audience, as folk festivals discourage the aesthetic of

Contemporary dances, making the Silent Auction a rare glimpse into the complete spectrum of styles for spectators unavailable during a competition weekend.

Although shows and competitions can be fun and engaging, the members of BMC are still students, and the correct balance between academic success and performance must be found by each member individually. While one student may be found completing homework assignments during their breaks at a competition, another may prefer to complete their assignments during the week and use competition breaks to rest for their next routine or socialize with other dancers. Some view academic success as a bonus to their career as a clogger, while others approach clogging as a fun activity in which they may participate during their time in higher education. This personal decision has led some members to leave the team to maintain their grades, while others were forced to leave the team because they dropped out of school, but a majority of the members continue performing with the team until graduation.

Spring Semester

Though clogging competitions occur year-round in all 3 of the major circuits, BMC does not typically compete in the Spring semester unless the dates of their international trip or other events make qualifying for ACHF Nationals difficult. Instead, the team maintains these ties by hosting competitions in Moore Auditorium on campus. A full competition staff includes an MC, a DJ, registration staff, backstage assistants, judges, judge's assistants, a scorekeeper, trophy presenters, and concession stand workers, only a small portion of which are hired as external personnel. Having a large clogging team who can fill these positions is

beneficial to running a competition, and many teams often play host with a communally-accepted taboo of competing at your own event.

In lieu of practicing for an upcoming competition, BMC's Spring Semester practices focus on exploring multiple dance styles. The rising tuition of Mars Hill University has discouraged members of small-town clogging teams from applying, but upscale dance studios that teach multiple dance styles have recently taken an interest in the clogging community. The students that come from these studios are well-rounded dancers with a diverse background that is not taken advantage of during competition season. The Spring Concert is a chance for those dancers to express their other talents and for those who only clog to expand their skill set.

It would be impractical for the team to cease performing competition clogging routines during this time, as their precision in these styles would diminish and the same can be incorporated into a larger show. Changing costumes and music to present a unified theme contextualized by voiceovers and background effects allows that same choreography to remain useful. Other clogging routines are often choreographed for this event that do not match competition structural guidelines, though they may be inspired by competition concepts. A 16-person competition Smooth routine may be expanded to include all 30+ members of the team, or that same routine may be combined with a competition Southern Appalachian Hoedown routine to create a single routine showcasing multiple styles with similar structures. Intentionally or not, this choreographic freedom mimics a time in competition history when the rules did not strictly forbid these alterations.

Aside from contemplating non-competition clogging structures, engaging in other dance forms can strengthen a clogger's knowledge and performative abilities in clogging. In giving the team a space to learn basic hard shoe and soft shoe Irish steps and African American step dance, Plimpton insures the dancers have a stronger understanding of early clogging influences. Training in Tap, Jazz, and Modern dance can be incorporated into Contemporary competition routines the following year. As part of the 2017 Concert "Far from the Railroads: Stories of Mars Hill University and Classic Folktales from Around the World," the team even performed a Maypole routine showcasing a unique European American cultural practice rarely performed in the modern era focusing on teamwork and community building.

This diverse performance, often exceeding 100 routines, does not always meet expectations on the Moore Auditorium stage after a semester of practicing on the clogging studio floor provided in McConnell Hall. Therefore, a short period before the opening day of Concert is reserved for what is colloquially known as 'Hell Week,' though a formerly Baptist-associated administration has kindly requested it be referred to as 'Technical Week' on multiple occasions. Professors become very forgiving as the team addresses these challenges through alterations, deletions, and additions to the set list on the Moore Auditorium stage each evening prior to the show. Practice begins at 4:00pm, and it is not uncommon for some evenings to continue past 1:00 or 2:00am if certain challenges prove especially formidable.

Depending on the Concert theme, one of these challenges may be observing the length of time in which a clogger is expected to change costumes between routines. Some Concerts have demanded a costume change for every single routine, while others have only

required one or two throughout the entire performance. More experienced dancers encourage the incoming class to place a laundry basket somewhere backstage relative to one's flexibility, have all costumes in order of transition prior to the beginning of the show, and wear layers when appropriate. There comes a point, though, when these tips do not improve a dancer's changing time and their subsequent removal from some routines must be discussed. Technical Week is a fantastic way to eliminate these obstacles and provide a higher-quality show for a paying audience, but not being able to perform a routine after months of practice because of a technical glitch is an emotionally-taxing experience.

While more recent Concerts have focused on finding unity between various casted roles, a common theme among the Concerts I took part in was competition between opposing forces. The 2014 production of "An Awfully Big Adventure" focused on the tension between the fictional Lost Boys and Captain Hook from the 1991 classic movie *Hook*, culminating in an *A Capella* dance battle between the two sides. 2015's "Under the Big Top" followed a traveling circus crew as they encountered a vast array of performance styles across the globe, culminating in an *A Capella* dance battle between growing factions among the troupe. The dance battle in 2016's "Wicked Dancer of Oz" was disrupted by Dorothy quoting Martin Luther King, JR on the nature of light and love. This continuation of a competition mindset outside of sanctioned competitions could testify either to the effect competitions have on team choreography or to the personality traits that draw a dancer to performance art, although some combination of both claims could explain this phenomenon as well.

Because the Spring Concert alternates between March and May each year, this event is the final BMC performance for many dancers. Parents and loved ones bring flowers for Senior class members, and the Grand Finale for the Sunday viewing includes a special recognition of their departure. The Senior Class may also be granted the privilege to choreograph a routine for the Spring Concert, building on the experiences of their four years on the team and insuring their favorite steps and styles are passed down to the younger team members. Finally, the program available for purchase in the lobby includes an entire page dedicated to each Senior Class member with photos and remarks on their participation with the team.

Summer Semester

The summer was scheduled around two events during my time on BMC, one of which was Memorial Day in Auburn, AL. Bluegrass on the Plains was a seven-day festival on the grounds of the University Station RV Resort that attracted musical celebrities like Rhonda Vincent, Gene Watson, Ricky Skaggs, Ralph Stanley, Doyle Lawson, the Isaacs, and the Bailey Mountain Cloggers. Roy Newman had a 10-gallon vat of collard green grits with bits of bacon floating in it at the performers' Hospitality House that was a major factor in determining our annual attendance. When it was not rained out, we spent our days performing on a concrete slab under a tented roof outside in 100+ degree weather, visiting with members of the Tomorrow's Bluegrass Stars from across the country, and exploring the town. At night, all of the acts joined in on a staged bluegrass jam led by festival director Mathan Holt, the cloggers freestyling when appropriate, before the stage went black and the sky lit up with an impressive fireworks display from the adjoining field. One could argue it

was the best event for which we performed all year, but it was just the first stop of the summer semester.

When I first started performing with BMC, the international folk festival trip only occurred every other year and attendance was limited to the upperclassmen team members. My Sophomore year, the privilege was extended to the underclassmen because there were not enough upperclassmen that year who could afford their share of the cost of the trip to perform an 8-couple hoedown. The team raised enough money in the proceeding years to take an international trip every year, and the privilege of attendance was then extended based on responsibility and availability instead of seniority. I was lucky enough to be a part of every international trip during my tenure, representing American folk traditions in France, England, Greece, Poland, and the Czech Republic. The team has since attended folk festivals in Colombia and the Netherlands, and prior iterations of the team went to Canada, Mexico, Scotland, Ireland, Austria, Germany, and Spain. Experiences on these trips vary widely, but a few common denominators do appear after multiple trips.

Plimpton typically chooses where the team will attend based off of recommendations and invitations from festivals affiliated with the International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF), a UNESCO partner dedicated to the “safeguarding, promotion and diffusion of traditional culture and folklore.”³ This organization guarantees certain amenities for performers such as drinking water, food, lodging, and a translator when necessary, though these are broad concepts that allow room for translation by the individual festivals. Lodging, for example, may be translated as rooms in an available boarding school, the use of

host families, or in one case cots provided in a gymnasium with areas sectioned by country and gender. These locations also may or may not have the average American's expectation of bathroom facilities or air conditioning, but the guarantee provided by CIOFF insures the performers will have their basic needs met during their time at the festival.

Some festivals encouraged communication between performers of different countries more than others. The Billingham International Folk Festival in England, for example, scheduled time for a party each night to be hosted by a specific country's performers. This provided attendees with an understanding of several folk traditions over the course of the festival and gave performers a chance to make friends from across the globe. Other festivals, such as the one in the Czech Republic, emphasized immersion into the host country, and interactions between performers were sacrificed for trips to local castles, areas of significance to folk culture, and other locations of historical import. Neither of these models is inherently better than the other, but they do influence the experiences of the attendees.

These trips tend to complicate BMC's relationship with competition, as the team actively evades being compared to the other international performers. While Acapella dance battles are still a common part of the BMC show, Plimpton tries to communicate to the team members that different folk cultures are not comparable in the same way as different teams performing the same dance style. The final performance of the Czech Republic festival was staged as a competition by the organizers, and several members of the team expressed concerns about the comparison even though BMC was voted the winner by the audience. This experience, in particular, suggests competition may be an active agent in American folk traditions, an idea I explore in the following chapter.

Chapter 2

A Brief Historical Overview of Competitive Folk Dance

The earliest influences on team clogging were a direct result of the merging of cultures that occurred in North America, including English Country Dance, Scottish and Irish jigs and reels, French cotillions and quadrilles, Native American religious serpentine dances, and African American step dance, ring dance, and Juba.⁴ Plimpton states that “[c]logging is lots of things. It’s a melting pot, just like America is.”⁵ This chapter, however, will only be concerned with the evolution of team clogging, beginning with the merging of these styles in 1928. I explore the creation, separation, and continuation of three distinct styles of team clogging as they exist today. These are 1) Freestyle clogging, loosely defined as a square dance with non-synchronized percussive footwork, 2) Traditional Precision clogging, incorporating the Traditional drag-slide movement in a square dance or line dance style with synchronized footwork, and 3) Contemporary Precision clogging, incorporating other modern dance forms into a percussive step dance in the line dance style with synchronized footwork. These distinct styles are the result of a multi-generational community discussion on mountain folk dance preserved by a strong oral history that is inseparable from the dance itself.

Freestyle Clogging

In 1928, the Asheville [NC] Chamber of Commerce approached multi-instrumentalist and folklorist Bascom Lamar Lunsford to host a section of the first

Rhododendron Festival with the intent to celebrate the folk dances and music of the Appalachian region. In his 1984 biography of Lunsford, Loyal Jones writes that “[t]he Chamber had been searching for a tourist-oriented idea to promote Asheville since the early 20s. The festival was scheduled for June to coincide with the celebrated flowering of the rhododendron on surrounding ridges.”⁶ The event started at Sundown and the wide range of festivities included several themed parades and pageants along with the folk music and dance concert that was to become the main event. The Rhododendron Festival continued irregularly until WWII, but the folk section was moved to a separate event in late July 1930 which continues today as the Mountain Dance and Folk Festival.⁷

As part of the original festival, Lunsford invited five local ‘dancing clubs’ to perform for the crowd and compete for the chance to win \$100.00 in prize money.⁸ One such group was Sam Queen and the Soco Gap Dancers, then the Haywood County square dance team, who are credited as the first team to intentionally combine traditional square dance figures with traditional buck dance and flatfoot steps for the entire duration of their performance, now called Freestyle clogging. In his 2009 masters thesis, James Andrew Howard claims that “[p]rior to team clogging, a dancer might individually break into a clog-step while running the sets or improvise percussive steps with the music during breaks, but dancers previously did not continually clog.”⁹ The Haywood County square dance team came in last place at the 1928 festival, losing to a team from Leicester, NC, but the new style quickly caught the attention of other teams in the region who noticed the crowd’s enthusiastic approval and began incorporating similar ideals into their own routines.

Due to their association with Lunsford, Sam Queen and the Soco Gap Dancers were invited to perform for President Franklin D. Roosevelt, King George VI and Queen Elizabeth

of England in 1939. Folklorically, upon seeing their performance Queen Elizabeth was purported to have commented to the President “That’s just like our clog dancing!”¹⁰ Though no evidence exists of this occurring, this is supposedly the origin of the widespread use of the word to describe the competition dance style today. A possible request from the White House also gives this event the distinction of being the first time costumes were coordinated for an entire team, whereas prior folk dancers performed in non-coordinated outfits often handsewn by the female dancers. Gary Larsen states that “[t]he use of costumes, and eventual use of taps on the shoes at the Asheville festival and the many other festivals that emerged in the 1930s and 1940s, was a reflection of the transformation of the dance from a social, spontaneous, and participatory dance into an organized, presented one.”¹¹ The tap shoes to which Larsen refers at this time were not the double-tap common in competition today, but the single-tap shoes found in modern tap dance.

Lunsford received mixed criticisms from festivalgoers for allowing this innovation to occur, with some even claiming that it was his idea to change the dance form to make his festival more popular. Jones notes that “[m]any who were willing to accept the clog step in dance sets were not ready to accept steel toe and heel taps, which were added to accentuate the rhythm of the step.”¹² Few, aside from the dancers, supported toe and heel taps.¹³ When pressed for his opinion on the matter, Lunsford expressed his belief that compromises needed to be made in order for the dance form to survive, simply commenting “[the clog step] was here before you were born.”¹⁴ Though Lunsford did mildly resist the new movement, he ultimately concluded that changing the dance form was a decision that needed to be made by the

dancers and not the audience. The rise in popularity of freestyle mountain folk dance eventually led the Mountain Dance and Folk Festival board to separate ‘Clog Dance’ and ‘Smooth Dance’ into two distinct competition categories in 1958.

Traditional Precision Clogging

Another team that is credited with fundamentally changing the dance form is James Kesterson’s Blue Ridge Mountain Dancers of Hendersonville, NC.¹⁵ In an attempt to improve the experience of a paying audience, Kesterson choreographed his routines to their vantage point, rehearsing specific figures prior to the performance, splitting the circle at times to dance in lines, and arranging a set of specific step patterns for the team to perform in unison. This style became the basis for modern (Traditional) precision clogging, a term that simply means the dancers are doing the same step at the same time.¹⁶ Larsen maintains that “[d]uring the 1960s, Kesterson’s Blue Ridge Mountain Dancers won the Mountain Dance and Folk Festival five times, was featured on national television, and was invited to the prestigious Newport (Rhode Island) Folk Festival in 1963, 1964, and 1965.”¹⁷ Once again, an innovation made by one group of dancers became popular with an entire community who began to interact with this folk dance form in a considerably different way.

In 1971, Dudley Culp attended the World’s Championship Old Time Fiddler’s Convention in Union Grove, NC, where he was first exposed to precision team clogging. Quickly learning a few steps and square dance figures, Culp returned to Union Grove and the nearby Autumn Square Up in 1972 with a group of his friends and colleagues calling themselves the Green Grass Cloggers, “a reference to Greenville [NC], bluegrass, and the counterculture.”¹⁸ A member of the Green Grass Cloggers, Leanne Smith asserts that

The Green Grass style was structurally different than the Southern Appalachian competition styles: for shorter, high-energy routines, the GGCs adapted steps they had learned from solo flatfooters, created their own steps, and combined them with western square figures because that was what they had learned in the Eastern North Carolina college town where they were based.¹⁹

The team's performance was well-received by audience members, until this point a historically favorable phenomenon, and they won the Square Up competition.

However, the structural and stylistic differences Smith mentioned were large enough that the Mountain Dance and Folk Festival judges could not compare them to other teams a year later. The team was disqualified and given a consolation prize for their performance, starting a new debate on the role of competition in folk dance choreography. One committee member remarked that the team's "choreographed" performance was not "true mountain dancing" but "merely a modern off-shoot of the real thing (like bluegrass is to traditional mountain music.)"²⁰ This soon became the justification for effectively banning all precision team clogging routines from the festival, and for many regional folk festivals to begin emphasizing the continuation of their idea of tradition over competition.

National Clogging and Hoedown Council

On June 22, 1974, representatives of the Click 'N' Cloggers and Kennesaw Mountain Kloggers met with Bill Nichols of Walhalla, SC to discuss the creation of a National Clogging and Hoedown Council after several years of advocacy for the idea by Violet Marsh. It would not be difficult to assume that an organization founded by precision team cloggers so soon after several folk festivals banned the dance form from competitions would have a motive to continue competing; however,

the first NCHC competition did not occur until 1981. When NCHC was founded, it was strictly “for the purpose of improving the lines of communication between all clogging and hoedown dancers by setting forth a vocabulary which is easily understood.”²¹ This vocabulary was the same used by Nichols in his classes at Fontana Village, NC, and it was officially presented in Sheila Popwell’s booklet “Everything You Always Wanted to Know About Teaching Clogging” in 1978.

Nichols and his team, the Nicholodians, had a major impact on the early formation of NCHC competition rules through a series of interactions with non-affiliated competitions. Simone Nichols Pace, Bill Nichols’ daughter and a member of the Nicholodians, recalls the judges writing a rule that the caller must call the dance from the set after a competition where Nichols used the band’s microphone to call a routine for the benefit of the audience. On another occasion, Pace remarks that Nichols asked for categories with specific rules, as the rules that existed at the time assumed the dancers’ knowledge of the differences between the handful of categories that were offered. She notes that:

The scoresheet at that time had a score for versatility and creativity. There was no explanation for what that meant, so dad choreographed a routine which was a blend of 8-couple precision, southern Appalachian freestyle, and at one point the eight couples were split into two 4-couple sets and performed some 4-couple figures... As a result, the judges decided to deduct points because he had two teams on the stage instead of one.²²

Nichols’ request was taken into consideration by the NCHC board of directors, and over time the organization has expanded to include seventeen Traditional and Contemporary categories with specific rules that allow for creative choreography while maintaining a structural expectation of the routines.

Also during this time, there was a shift toward pre-recorded music and double-tap clogging shoes. The use of prerecorded music was inspired by its use in Western Square

Dance, and it eliminated both the impractical cost of hiring a live band to escort a traveling clogging team and the issue of fairness and endurance during long competition events. On the double-tap, Larsen notes that “[a]s the popularity of clogging grew, some groups began using what tap dancers call a ‘cheater tap,’ which was a metal tap with a smaller, loose metal insert that allowed for a louder sound when struck, even lightly, against a surface.”²³ Walt and Marti Stevens soon patented the Stevens Stompers steel tap, stronger and louder than the aluminum standard at the time, after recognizing the common problem of broken taps during team performances.

Another group of dancers that had an impact on categories offered by NCHC were the Possum Trot Cloggers, an all-female precision clogging team formed by Joann Gibbs and Joyce England of Georgia in 1974. Due to a growing lack of male cloggers in the community, the Possum Trot Cloggers eliminated the need for partners by choreographing routines that incorporated the popular country and western line dance formation now common in Contemporary precision clogging, though they were still performing traditional drag-slide footwork. This was a style made popular by Nichols’ instructional methods, focusing on the percussive footwork and not the square dance figures, which the Possum Trot Cloggers learned from Nichols’ student ‘Big’ John Walters. Larsen states that “[a]fter unsuccessfully lobbying the NCHC to recognize and include line dancing in the officially recognized organizational structure, Gibbs and others sought to establish workshops and competitions outside of those held at Fontana, which were under the control of the NCHC.”²⁴ In 1978, Gibbs, England, Sheila Popwell, Diane Schell and a few other

instructors founded C.L.O.G. (originally an acronym for the Clogging Leaders of Georgia) as a vehicle to instruct their style of dance and explore a new interpretation of the dance form.

C.L.O.G. quickly gained a following in the community, partially thanks to their publication *The Flop-Eared Mule* featuring the anthropomorphic Clabberfoot who is still incorporated in their logo today. The organization expanded to become the National Clogging Organization by 1983 and hosted the first National Clogging Convention in 1984. Possibly as a compromise, 1984 was also the year NCHC recognized both Line and Smooth routines, considered the most contemporary and traditional routines available at the time.²⁵ Larsen states that “In 1989, CLOG adopted the NCHC rulebook for its competitive events, and in 1999 the NCHC became a division of CLOG to oversee the traditional and competitive efforts of the organization.”²⁶ NCHC and C.L.O.G. were major proponents of the nationalization of a regional dance form, and their influence is visible in team choreography and competition across the country today.

America’s Clogging Hall of Fame

Dan and Sandy Angel established the America’s Clogging Hall of Fame in 1981 “for the purpose of honoring our past leaders and providing a place for dancers from all walks of life to come together and dance.”²⁷ The Angels had first approached NCHC with the idea, but it was considered beyond the scope of NCHC’s mission statement. Nichols-Pace recalls “When Dan began ACHF, he called my dad and asked for his support. A humble Bill Nichols did not draw the line in the sand; he merely asked what he could do to help, and all Dan wanted was for Bill to show up!”²⁸ ACHF held its first Dance-off in 1984 at the Stompin’ Grounds in Maggie Valley, NC, owned by Sam Queen’s nephew Kyle Edwards

who had hosted clogging conventions there in the past. Though it currently sanctions the largest number of Contemporary categories, recognizing three distinct Acapella styles and distinguishing Props Exhibition from Exhibition routines,²⁹ it has been considered the most “Traditional” of the three sanctions since the organization’s origin.

The competitions of the 1980’s in both existing sanctions were not near as complex structurally as they are today. Smith observes that

Audrey Perry—who began clogging in 1972 with the Click-n-Cloggers, later served as NCHC treasurer, and has been judging competitions since the later 1970s—remembers that for several years, teams would accrue points through a year, and then the teams with the most points at the end of the year would be winners.³⁰

Each winning team was then allowed to keep the National title trophy for the next year, and the original ACHF National trophy has been preserved by BMC, who were the last team to win it. This encouraged teams to attend as many competitions as possible, as the winners were not necessarily the subjectively best performers if another team got more points by attending more events. The current National title structure focuses more on the subjectively best performer, but ACHF began a Points Race this year as a separate recognition based off of the early model.

Early sanctioned categories were not as complex as the modern structure, either, though they were more complex than the Mountain Dance and Folk Festival structure. ACHF recognized six categories that became known as Traditional: Southern Appalachian Traditional (Hoedown), Precision, Running Set Hoedown and Precision, Country Hoedown, and Smooth Mountain Square Dance.³¹ All other categories at the time, specifically Line, then became known as Contemporary.

Plimpton suggests that the invention of Country Hoedown was “for groups that were smaller that didn’t quite have the 8 couples.”³² Further, the push for recognition of the Running Set categories, first observed by Cecil Sharp in Berea, KY in 1917, is a testament to the expansion of the sanctions outside of North Carolina into greater Appalachia. More specifically, this was due to the friendship between Bill Nichols and Kentucky native Garland Steele.

Contemporary Precision Clogging

Throughout the 1980s, the competition clogging community incorporated a number of influences that fundamentally transformed the existing precision dance style, one of which was Burton Edwards’ buck dancing in 1982. Burton Edwards is the son of Kyle Edwards and the grandnephew of Sam Queen, giving his style of dance a stronger sense of importance within the community. Jeff Driggs, editor of the *Double-Toe Times* clogging magazine, elucidates

While the style had been around in the Appalachians for generations and had been popularized by Robert Spicer, Jackie Christian, Pam Collins Watkins and others, Burton's smooth style made it the "must-learn" style and drag-slide competitions began recognizing dancers who did the heel-toe buck style with winning marks.³³

The recognition of styles other than the drag-slide motion widened the definition of ‘traditional’ folk dance within the community, but it also created definitions that separated specific terms without prior authoritative distinction. Though Burton Edwards is the face of the ‘traditional’ buck dance style for many performers of the era, he was also instrumental in the coming wave of “contemporary” precision clogging.

Another of these influences was Ottawa Valley step dance, introduced by Judy Waymouth of Ontario, Canada. Invited by clogging instructor Tandy Barrett, Waymouth

attended the Possum Holler workshop organized by Bill Nichols and JoAnn Gibbs at Fontana Village in 1985. Driggs remarks, “The styling shift was the most dramatic the modern clogging world had seen to date and it opened the door for more percussive influences such as "Riverdance", syncopated tap dance and other dance styles.”³⁴ The collaboration that occurred at this workshop led to the invention of the Contemporary clogging step dance style seen in modern Contemporary precision routines.

The resulting transitional style of clogging, being somewhere between modern Traditional and Contemporary clogging styles, is preserved in the multitude of recordings from the 1980s and -90s, perhaps most notably from the performances shown on the syndicated TV-show *Hee-Haw*. Originally organized by sisters Dianna Hatfield and Deborah McCoy and later taken over by JoAnn Gibbs, the *Hee-Haw* International Clogging Championship in Nashville, TN lured teams from across the nation vying for the chance to win a spot on the show. Larsen maintains this competition was a major event for the 5-time champion Steele Family Cloggers of Utah, where Bryan Steele and Dennis Cobia created the intermountain west clogging circuit Clog America (now America Onstage). He notes, “[t]heir sustained success and visibility transformed precision clogging for the competitive clogging community nationwide with their complexity and precision, and brought recognition and respect to clogging in the Intermountain West.”³⁵ Conversely, Larsen is careful to mention national resistance to the team’s success, as some performers in the Southeast attached an outsider status to Bryan Steele and challenged his suggested innovations to Appalachian dance styles.

The community accepted other innovations from East coast cloggers, though, specifically those of dancer Mark Clifford, who broke the soles of his clogging shoes in the 1990s to make it easier to stand on his toes. This concept came from tap dance, a distant cousin to team clogging that gained prominence in the minstrel shows of the 1800s. Driggs recalls, “Clifford incorporated the toe stand into his percussive footwork so effectively that clogging shoe makers began to scramble to keep up for demand for split-soled shoes that made this step work possible.”³⁶ Other East coast individuals such as Sherry Glass-Cox, Bobby Revis, Brent Montgomery, and so many others contributed their own innovations to the dance form through solo routines and team choreography that further separated it from its square dance and Freestyle clogging origins.

As NCHC and ACHF were hesitant to embrace this emerging style of clogging, dancers Ryan Rickard and Chad Dove approached Carl and Lynne Ogle to form the Clogging Champions of America in 1997. Lynne Ogle recalls the younger dancers wanting to perform to rock-n-roll music, wear non-traditional clogging costumes, and have fewer restrictions in the rules that they perceived as stifling their creativity. CCA’s four original categories were (Open) Hoedown, Precision, Line, and Artistic Expression (Show), mimicking the original divisions that had already been established by the older sanctions and including the Contemporary addition of Artistic Expression/Show. On the introduction of this category, Ogle is quick to clarify “[w]e did not create any new categories; we just renamed them.”³⁷ Lacking a copy of the Appalachian sanctions’ early rules for comparison, I am unwilling to definitively suggest an origin for this category, though CCA is the only organization that refers to it as Artistic Expression at this time. According to Larsen, Clog America

recognized a Show category as early as 1984, and Small and Large Team Exhibitions were recognized by its successor America Onstage as early as 2000.³⁸

Team Clogging continued to evolve well into the 2000s, as Contemporary dancers united around CCA and Traditional dancers continued with ACHF, leaving NCHC to remain apparently neutral. The AAU Junior Olympic Games recognized clogging as a competitive sport in 2003, Mark Clifford's Contemporary team All That! appeared on America's Got Talent in 2006, and the Contemporary team Dynamic Edition appeared on America's Next Dance Crew in 2009.³⁹ Jackson believes these mass-media portrayals challenge stereotypes of mountain folk dance, stating "[i]f people have to see the Contemporary just to see [what] clogging [is] first, and then they dive into it more to see the Traditional forms, I think that's ok."⁴⁰ Although, Jones expressed concerns that Traditional dances have "fallen off" in recent years, stating "I hate to see that because if it wasn't for the Traditional, we wouldn't have the Contemporary style today."⁴¹

Thanks to Howard's 2009 thesis, the 2008 ACHF rules have been preserved for comparison to present and future rule changes, so we know for a fact that the concepts of Contemporary precision dance styles and Traditional precision dance styles were separated by this time. Most notably, the Line category was split into (Standing) Line, Line Formations (Moving Line), and Traditional Line at least as late as 2008, and all three were considered Contemporary categories by ACHF because they did not incorporate partner work⁴². Traditional Line is now part of the Open Traditional Division in response to the argument that the routine uses Traditional drag-slide footwork. Also, 6- and 8-couple Southern Appalachian Hoedowns have

been combined into one category in the last 10 years with buck dance and flatfoot styles during the performance more explicitly accepted, possibly in response to concerns similar to those expressed by Jones. Other clarifications, such as the current inclusion of the most common frameworks for Running Set and Country Hoedown routines, appear to be the result of a lack of knowledge on terminology such as “quadrille” still used in the 2008 rulebook.⁴³ Overall, almost all of the categories that exist today were considered separate and distinct by the time Howard wrote his thesis, but the conversation about mountain folk dance styles was still not over.

Leaving Maggie Valley

A major change in the clogging community occurred in 2014, when ACHF decided to move their annual National competition at Maggie Valley to the Spartanburg Memorial Auditorium in South Carolina. This decision was credited to the steady growth of the organization over time and the spacing concerns associated with the number of people in attendance each year compared to the amount of available space in the building. Jackson, Treasurer of ACHF’s Board of Directors, remembers the Maggie Valley Nationals fondly, stating “Moving [Nationals] to a different place, of course, was kind of sad with all the traditions and all the good times that were made in Maggie Valley, but the fact that the organization is growing and not downsizing, I think, is a really big testament to what ACHF is.”⁴⁴ The growth of the organization is certainly impressive, with over one thousand group and individual routines taking place at the 2014 Nationals competition in just three days after several regional qualifiers.⁴⁵

The decision to move ACHF's Nationals competition was not met lightly by every member of the organization, though. Howard's depiction of the annual observance of a religious pilgrimage proved truer than even he might have expected, and several members expressed their regret that the move occurred. In my attendance at the 2014 Nationals competition, which I attended as a competitor and not a researcher, I witnessed one team perform a Props Exhibition routine using pictures of the Stompin' Grounds at Maggie Valley as their props, which some viewed as a fitting memorial and others a silent protest. Four years later, there is a regionally sanctioned qualifier hosted annually at the Stompin' Grounds with the tagline "Some Traditions Shouldn't Be Broken."⁴⁶

Cadence

On a much larger scale, a cultural shift occurred within the competition clogging community in 2013 with the emergence of a brand-new sanctioning body – Cadence. Cadence was a phenomenon that brought teams from all three of the other major Appalachian sanctions together for the first time in many years to collaborate on methods that might improve or enhance the existing approaches to competition. Part of their mission was "to give cloggers infinite opportunities to learn and grow through [their] commitment to hold the highest quality events, provide an innovative system for scoring and competition and progress clogging through effective marketing."⁴⁷ Cadence stopped hosting competitions in 2016 due to various reasons, but the activities of the organization in those three short years made an impression

with the other sanctioning bodies that appears to have initiated a community-wide reevaluation period that is still in motion today.

The most notable change that the Cadence competitions made was in the way routines were judged. The Cadence board created a scaled-point system consisting of four tiers, each corresponding to a range of numbers on the scale, for both the Rookie and Challenge levels.⁴⁸ This system was supposed to allow dancers and teams to compete against themselves over time, improving their performance to get a higher ranking at a subsequent competition, and give recognition to more dancers and teams than just the Grand Champion winners. Instead, confusion and inconsistency among the judges and performers led to an interesting and complex new system not functioning in real-time the way in which it was intended. The subjectivity of the performance relied on a judge's opinion of where a particular performance should be categorized, and no two judges shared the same opinion. In the interest of preserving traditional freedom of diverse choreography, there was an unwillingness to define parameters such as what a performance needs to contain to qualify as a specific rank, and the system was abandoned after Cadence's last competition.⁴⁹

The other major innovation associated with Cadence was the creation of two brand-new competition categories, one of which was Contemporary Hoedown. This was loosely defined as a routine that combined Traditional square dance figures with the modern Contemporary style footwork.⁵⁰ As a Traditional competition style dancer, I was not a part of the Bailey Mountain Cloggers' attempts at choreographing a routine that followed this framework. Although, I did watch as my friends and colleagues discovered the impossibility of moving a circle to the left while using footwork generally associated with the right foot.

Ultimately, the community felt that this category was better left to theory and it has not been attempted to my knowledge since Cadence stopped hosting competitions.

The other category that Cadence invented was called Traditional Moving Line, a routine in which dancers vary formations in lines without the use of partners while performing Traditional style steps.⁵¹ This concept built on the idea of the existing Traditional Line category, where lines do not move and a single formation is set for the entire routine, and it incorporated the Contemporary distinction between a Standing Line and a Moving Line routine. Traditional Moving Line was a more accepted progression, as all three existing line routines were some of the most popular competition categories in any sanction and the Traditional steps were easier to incorporate into Contemporary categories than Contemporary steps were into Traditional categories. Although Contemporary Hoedown did not survive, NCHC, CCA, and ACHF now include Traditional Moving Line routines in their competitions, and it is a very popular category.⁵² Plimpton suggests this is due to the fact that “it’s easier for people to choreograph a minute routine rather than a 6-and-a-half, 8 minute hoedown. That could be a reason, or it could just be that a lot more people are doing more contemporary stuff and not learning the traditions.”⁵³

Rippling Effects

Seeing the success of Cadence’s efforts to honor both Traditional and Contemporary categories, the CCA Board of Directors made the landmark decision in 2015 to include a Traditional Division for the first time in their sanctioned competitions. The 2015-2016 competition year’s Traditional Division introduced the

Southern Appalachian Hoedown, Country Hoedown, Running Set Hoedown, Smooth and 4, 6, or 8 Couple Precision categories to the list of title-eligible routines.⁵⁴ This was later expanded to also include Traditional Standing and Moving Lines and Running Set Precision. The 4-or-More Couple Hoedown category, seen by some as Traditional and others as Contemporary, was sanctioned by CCA from the beginning, and it is now included in the Traditional Division as well.⁵⁵

It is completely out of the ordinary for CCA to sanction Traditional categories in competitions, as it has been viewed as the “Contemporary sanction” since 1997. Plimpton applauds the decision, stating that it is “great because I think it is opening the doors for more teams to come in and try them [Traditional style dances] out.”⁵⁶ Several team directors in the CCA circuit were well-known for competing both Traditional and Contemporary routines before they started their own teams. With their knowledge and background, the teams they direct could genuinely excel in this new Division.⁵⁷

However, CCA’s new Traditional Division has enticed more than just the traditionally CCA-aligned teams; members of NCHC and ACHF teams have competed in the new Division as well. In this respect, ACHF’s 2017 decision to reorganize their Division structure may be seen as a reciprocation of the CCA decision even though the organizations work completely independent of one another. Though this was not the goal, in creating the Open Traditional and Open Contemporary Divisions, ACHF was able to separate routines they viewed as Contemporary from Traditional routines without forcing CCA Contemporary teams to compete against routines CCA viewed as Traditional.⁵⁸ These new Divisions also allowed Show and a Capella routines to become title-eligible in ACHF, whereas they were previously regarded as fun routines to be competed after the National title was presented.⁵⁹

One organization that has avoided any major changes over the last few years is NCHC. Plimpton remarks that “[NCHC is] like one of the frontrunners of clogging competitions, which ACHF was too, but they’ve [NCHC has] kind of stuck to what they’ve always been like.”⁶⁰ It should be noted that ACHF and CCA were the progeny of friendly dissent among early NCHC members. As such, NCHC has maintained an image of moderate centrality similar to that of which Cadence inspired. Cadence’s new rules and categories may have enabled the organization to reach an audience on issues that NCHC had been attempting to promote for many years.⁶¹

Differing opinions on the rules of certain categories have historically been a major obstacle for teams that might have wanted to compete in more than one sanction. These recent structural changes have largely eliminated that challenge. Jones states that “we haven’t really established or gotten together with all the other organizations and had a Pow-wow about how things should go, but this year our rules are the closest that they have ever been.”⁶² Hints of even further innovations, such as a True Nationals competition between NCHC, ACHF, and CCA title-holders, have been made, but the extent of this movement’s effects cannot be measured accurately until a significant amount of time has passed for reflection and analysis.

Conclusion

Team clogging has undergone several movements in the last century that have shaped the rules of the competition styles into their present form. Though many refer to team clogging as a single dance form among several folk dance communities, I suggest there are at least three distinct dance forms that have various levels of

similarity and dissimilarity between them occurring within the same community. All competition clogging categories have a basic Freestyle clogging, Traditional precision clogging, or Contemporary precision clogging structure defining their major characteristics. Minor distinctions between categories of a similar structure have been created over time as each generation seeks to define their understanding of competition folk dance. In the following chapter, I will discuss how the dance forms found in this multi-generational conversation engage with the idea of tradition and why their traditionality has been challenged by other folk dance practitioners.

Chapter 3

The Role of A Revivalist Community in Traditional Folk Dance

In a recent interview with Henry Jones, former President of America's Clogging Hall of Fame (ACHF), he acknowledged an ideological conflict in competition clogging circuits involving the preservation and innovation of Appalachian dance styles. One specific instance of this occurs in the Southern Appalachian Hoedown category, a Traditional dance category that has a set structure and very specific choreography requirements. When presented with the idea that these rules influence the choreography of competing routines, Jones firmly stated that "the name of it is Southern Appalachian Traditional, and it's traditional. The word itself, traditional, means it does not change."⁶³

However, certain aspects of this and other categories have changed in recent years. Danielle Plimpton, Director of the Bailey Mountain Cloggers, claims that "they had to rule it to death" over time to keep teams from "taking away from the strict traditions of what it was."⁶⁴ Just this past year, the Rules and Reps Committee of the organization decided to lift a restriction on Southern Appalachian Hoedown routines that required the dancer in the male position to wear a male outfit regardless of that dancer's gender.⁶⁵ These changes appear to be minor compromises that are necessary for the continuation of the dance style, and as such they do not conflict with Jones' statement on the nature of tradition from the viewpoint of the ACHF Board of Directors.

The justification for these changes raises certain questions on the definition of the word 'tradition' as it is used by the community. In this chapter, I explore these questions with the understanding that competition clogging is an Appalachian dance form in a constant

state of revivalism that engages with tradition in numerous ways as the dancers struggle to maintain past customs while also forging new ones. I first illustrate a continuous reinvention of the clogging community's definitional approach through a religious lens first incorporated by James Andrew Howard. I then explore how this affects the community's engagement with tradition using Eric Hobsbawm's *Invention of Tradition* and Jane Becker's *Selling Tradition*. Finally, I demonstrate the synchronization that occurs between the invocation of tradition in Traditional clogging routines and the living tradition exemplified in Contemporary clogging routines.

The scope of this research thesis will be limited to the clogging organizations based in the Southern Appalachian region. These include: ACHF, Clogging Champions of America (CCA), and the National Clogging and Hoedown Council (NCHC), along with the historical contributions of the Cadence competition circuit to these organizations. Other organizations that host competitions outside of the region, such as America on Stage (formerly Clog America), represent a movement to globally expand the dance form away from its historical roots, and as such will not be examined in this thesis. However, the research that has been conducted by dancers from these circuits is highly valuable and has been a major resource in the recreation of a historical timeline that has largely been lost in the living tradition.⁶⁶

As a supplement to the available academic materials used in this discussion, I have personally conducted interviews with Henry Jones and Sierra Jackson representing ACHF, Danielle Plimpton representing the Bailey Mountain Cloggers, and Lynne Ogle of CCA. Geographic and scheduling concerns limited my ability to interview official affiliates of NCHC or Cadence, but a majority of the interviewees have experience with these organizations as well. I also draw on my own experience as a member of the Bailey

Mountain Cloggers in 2014 as part of my ethnographic methods. Due to the multiple meanings of certain terms, I will use the lowercase 'traditional' when referring to generic engagement with tradition and the uppercase 'Traditional' when referring specifically to competition categories and divisions. The same method will be used to distinguish 'contemporary' ideals from 'Contemporary' competition categories and divisions.

Dance and Religion

As part of his master's thesis in Dance at Florida State University in 2009, James Andrew Howard classified ACHF's Nationals competition, then held annually at the Stompin' Grounds in Maggie Valley, NC, as a religious pilgrimage. Howard used Victor Turner's concept of *communitas* to explain the ritualistic observance of the National competition. He states that "[t]hrough ACHF pilgrimage, clogging Christians are elevated from martyrdom in the secular world, enjoined in an environment of Christian fellowship, shared faith in the family friendly promise, and open Christian worship."⁶⁷ In this shared space, dancers from several different cultural styles, backgrounds, ethnicities,⁶⁸ etc. come together to communicate their passion for dance, forming a niche community that is genuinely accepting to all who are interested in participating.

Though not all participants share the same religious views or consider dance a religious activity, the Christian faith is very well pronounced at these events. Before the start of each ACHF competition, one of the organizers is asked to lead the competitors in a prayer for the safety of all the dancers and an entertaining performance. Sierra Jackson notes that each team generally reiterates this ritual prior to performing a routine, holding hands in a circle and reciting the Lord's Prayer and a team chant to clear their minds and instigate focus.

She states, “I think that’s also another part of clogging competitions that makes everyone feel kind of like we’re not just dancing for ourselves. We’re all dancing together, I guess for a greater being.”⁶⁹ These rituals assist in the construction of an ideological identity that unites the individual participants as both members of a team and members of a larger community.

A direct result of this religious communal construction is the dissipation of jealousy and aggressively competitive behavior among participants that one would normally expect to see at events such as the ones portrayed in reality TV shows like *Dance Moms*. When a clogging team is performing a routine onstage at a competition, their main objective is to win first place, but that spirit does not continue once they leave the stage. Jackson recalls, “I went to the competition at NC State, and I was trying to leave, and it took me 2 hours to get out the door because it was like a country goodbye. You had to say bye to this person, and then you got to go hug this person, and you got to go hug this person and say goodbye...”⁷⁰ She explains that this is due to clogging being a “social dance,” which has led Jackson and many others to refer to the community as their “clogging family.” Regardless of the competition aspect, the members of this family actively assist one another in improving their dancing abilities and their showmanship on stage.

Folk Dance Revival

Due to events occurring within the last 5 years that are outlined in Chapter 2, any comparison of clogging competitions to pilgrimage is now outdated. The ACHF Nationals competition has, in one sense, lost the air of tradition and ritualistic behavior that it once maintained. Although, this loss has given the organization the opportunity to participate in a much larger movement among the younger generation of cloggers. The larger competition

spaces they now use allow members of the other regional organizations and teams that had previously stopped competing for various reasons to take part in their events, making an exchange of ideas and choreography easier than ever.⁷¹

With that said, it may be possible to continue following the religious lens Howard applies to ACHF as part of a larger multi-organizational movement. In 2014, independent scholar Ervin Budiselić explored the concept of revivalism in the Old and New Testaments of the Christian Bible. His ultimate conclusion is that revival is not for converting nonbelievers, but for believers to reawaken their spiritual connection to the faith.⁷² In this simile, the believers are like the cloggers of the three organizations, the nonbelievers are like the members of society who do not clog (or at least do not take part in competition folk dance), and the spiritual connection to the faith may be likened to the dancers' participation in organizational events.

Gerald L Priest, Professor of Historical Theology at Detroit Baptist Theological Seminary, defines 'revival' as:

Revival is the noun form of the verb "revive," a derivation of the Latin *revivere*, meaning "to live again" or "to return or to restore to consciousness or life." Revival can also be "the restoration of something to its true nature and purpose." Additionally, the term may mean "reform," as in the profound change of social morals or doctrine.⁷³

With this definition, the rookie competitors of the above simile may still be able to take part in the events without their recruitment and inclusion being the main purpose of the revival.

The first of the three aspects of revival Priest uses is the idea of restoration. For CCA competitors specifically, this recent period has been a restoration of Traditional dance in competition. When CCA teams separated themselves from

NCHC in 1996, they stopped competing what they viewed as Traditional categories.⁷⁴ For 20 years, dancers in this circuit were taught basic Traditional footwork as a stepping stone to learning what they considered more advanced Contemporary footwork. Several dancers never used those Traditional steps again, but the knowledge was still there.⁷⁵ The new CCA Traditional Division gives these dancers the opportunity to return to that knowledge base, learn more than just the basic Traditional steps, and perhaps gain a new appreciation for some of the origins of their talents.

As a larger community, this revival has restored a schism between two factions of thought regarding how this tradition should be maintained. CCA dancers long believed that the best way to continue the tradition is to allow the younger generation to innovate and contribute to the dance styles in their own way.⁷⁶ ACHF dancers were closer to the purist mindset in that some minor changes were accepted while major technical shifts and choreographic advancements in Traditional categories were heavily discouraged.⁷⁷ With these recent structural changes, the community has restored the mindset of clogging that existed prior to the splitting of the organizations. The cultural movement to accept and honor both as equally important has made collaboration between the organizations more likely to occur in the near future, and collaboration among dancers of different styles was the original motivation of NCHC.⁷⁸

The second aspect Priest discusses is the true nature and purpose, which can be found in the mission statement of each organization. NCHC was originally formed in part “for the purpose of improving the lines of communication between all the

clogging and hoedown dancers.”⁷⁹ Among other things, ACHF was founded to “provid[e] a place for dancers from all walks of life to come together and dance.”⁸⁰ CCA is dedicated to “generate more activity and interest in clogging and competition, to promote a spirit of fun and fellowship, and to make sure the beginner clogger will get to enjoy competing as much as the clogger who has been in it for years.”⁸¹ The purpose of these organizations was never to promote one style over another, as their actions had suggested, and this movement represents a reinterpretation of such motives.

The third aspect Priest discusses is reform. A revival in the clogging community would not have been possible without the several structural and ideological reforms that have been discussed in this thesis. These reforms have no doubt improved relations between the organizations and the dancers who compete in them, and that communication has improved the quality of the competitions overall. The competition cloggers of ten years ago would not recognize the organizations that exist today, but reform has not been isolated to the past 5 years. There is a consistently documented history of reform and reinterpretation in the competition clogging community that has existed since the first competition at the Mountain Dance and Folk Festival in 1928.⁸²

Challenging Tradition

The ever-evolving nature of this community has led some to challenge the claim to traditionality made by the clogging circuits and their competitors, and these challengers generally make one of two distinct arguments. The strictest of purists

will suggest that the dance form is a modern interpretation of an even older dance form, akin to the square dance but not the traditional method of performing a routine. In his analysis of the modern competition-style Running Set Precision⁸³, a dance form first documented by Cecil Sharp in Berea, KY, Phil Jamison comments that “[t]his highly stylized step, which the dancers maintain as they perform the figures today, however, more closely resembles high-stepping jogging than the ‘exceedingly smooth’ running step originally described by Sharp.”⁸⁴ While Jamison does admonish Sharp for his Anglocentric analysis of the Running Set routines, there is no apparent dissonance in his discussion between claiming traditionality for the Running Set of Sharp’s time and acknowledging the possible African influences that differentiate the same from the English Country Dances Sharp used to claim their “indubitably ancient” appearance.

The second argument that critics employ is accepting of the clog step innovation but less accepting of the precision aesthetic that many teams incorporate in their performance.⁸⁵ In an interview with the late Bob Phillips, a clogging judge and freestyle dancer, he equates the precision footwork of James Kesterson to that of the Rockettes. He states “Kesterson said anybody can do the old mountain style. What he wanted to do was liven it up. Well I don’t go that way. I try to stick to what is the old way, near as we can.”⁸⁶ Once again, a perceived stronger claim to traditionality reinforces the idea that precision clogging is a modern dance form, independent of the fact that documentation exists to argue the same for the supposedly more traditional freestyle form. Although, Phillips’ concern that the focus on precision footwork detracts from the communal creation of the mountain figures is valid. The sense of

community and individual expression may be sacrificed in a precision routine, but I would suggest that it is maintained through the team's communal creation of a precision routine and the communion of the competitors offstage during their attendance at competitions.

Team Clogging: An Invented Tradition

The history surrounding the competition clogging circuits raises a very interesting question: can an activity with a documented past of change and innovation still be considered traditional? In his introduction to a 1983 collection of essays entitled *The Invention of Tradition*, Eric Hobsbawm of the University of London attempts to explain why a multitude of activities in countries across the globe have been associated with the ancient past, even though their current form has only been practiced for a handful of centuries. He theorizes that the human need to connect to the past is an attempt to bring order to a constantly evolving world. The resulting invention of traditional rituals and observances serve three purposes:

a) those establishing or symbolizing social cohesion or the membership of groups, real or artificial communities, b) those establishing or legitimizing institutions, status or relations of authority, and c) those whose main purpose was socialization, the inculcation of beliefs, value systems and conventions of behaviour.⁸⁷

Of these three, Hobsbawm notes that purpose A seems to take precedence, while purposes B and C act as the implied results of such behavior.

In the context of competition clogging, scholars identify the invention of this tradition as the performance of Sam Queen and the Soco Gap Dancers during the first Mountain Dance and Folk Festival in 1928, which led to the rise of what is now known as freestyle and

precision clogging that further innovators in the community follow as an example.⁸⁸ This event established a community of dancers that continued a tradition of innovating mountain dance styles, legitimized by a similarity to older traditions and later institutions such as NCHC, ACHF, and CCA, whose intent and purpose was to encourage communication among dancers of varying styles and engage in an activity they believed to be traditional. Howard remarks that “[a]s a participant in team clogging, I have found it very interesting that the specific origin of team clogging is not commonly known; the key people and teams are not clogging-household names.”⁸⁹ Such obscurity of origin only serves to further the claims to traditionality made by these teams, and a cultural lack of knowledge on team clogging’s past has contributed to mass misinformation in the oral history surrounding the same organizations that legitimize it.

Jane Becker builds on Hobsbawm’s theory by positing that the invented traditions associated with Appalachia are part of a larger practice of folk commodification, which she claims reached its peak in the 1930s. The referenced timeframe is shortly after the first Mountain Dance and Folk Festival, a tourist attraction commodifying folk music and dance in a similar manner. Becker claims this practice ultimately domesticated several Appalachian traditions, removing their unfamiliar aspects and appropriating them for the consumption of a wider audience. Due to this, she cautions against distinguishing the difference between “authentic” and “corrupted” traditions, instead urging the reader to focus on “the very complex process of cultural change and the social and political relations that play such important roles in that process.”⁹⁰ Using this ideology, Becker avoids less useful technicalities to contribute to the discussion in a more nuanced way that speaks to the human pursuit of identity in a homogenized world.

The modern competition clogging community has mastered the art of folk commodification. A typical student will be responsible for a variant monthly instruction fee dependent on the instructor, any costume pieces that may be used in routines, and registration fees for competitions. In an effort to save money, Plimpton hand-sews many of the Bailey Mountain Cloggers' costumes, furthering her claims to traditionality by stating, "one of our [costumes] is a vintage pattern that I found on Etsy, and I bought the pattern. We made the dresses from it, so it's the same as back then when they were making their square dance dresses."⁹¹ Spectators are then charged a separate fee to witness this performance at either competitions or folk festivals benefiting from non-competition weekends. Depending upon the studio, any income gained from these performances will either return to the studio for rent and other basic costs or be distributed amongst the dancers to lessen their financial contributions.

The relationship between commodification and folk art has been used to further challenge the authenticity of this tradition. Xiaoyan Su argues that folk commodification creates a disconnect between 'traditional' folk art and 'tradition-style' folk art. She states, "[t]radition-style culture is different from 'traditional culture' in that the former refers to cultural forms which are purposely (re)constructed to serve contemporary political or economic needs. The latter refers to cultural forms which are rooted in local contexts of pre-modern societies."⁹² In the post-industrial capitalist era, competition team clogging could be said to be a tradition-style cultural product that fulfills the rising need for a service economy.

Team Clogging: Traditional Invocation

Prior research into the authenticity of team clogging's sense of traditionality outside of the competition circuits might further a narrative of tradition-style performance. Anne Thomas of the Hoorah Cloggers, a noncompetitive clogging team that is an ideological descendant of the Green Grass Cloggers, argues that modern freestyle and precision clogging actively engages in an invocation of tradition during a performance. She states that “[f]undamental to the notion of tradition is a perceived relationship between a person (or practice) and a past that is made relevant by invoking ancestry, locality, or other interpretive work.”⁹³ This invocation relies on four principle levels of attainment: place, the look and sound of tradition, an association with other things thought to be traditional, and the feel of tradition.⁹⁴

The first level of invocation Thomas suggests is that of place; where the activity occurs matters in such a determination. Just as the Hoorah Cloggers, the Green Grass Cloggers, and other teams of their performance style dance in areas defined as ‘Appalachia’ by the ARC,⁹⁵ a majority of the sanctioned competitions of NCHC⁹⁶, ACHF⁹⁷, and CCA⁹⁸ take place within the Appalachian region. The 2018 Nationals competitions of ACHF and CCA took place in Gatlinburg and Knoxville, TN respectively. While NCHC’s Nationals competition now takes place in Nashville, TN, this may be justified with the knowledge that the organization originated in Oconee County, SC.⁹⁹ As a consequence of an earlier movement to nationalize the dance form, NCHC and CCA host competitions in Florida, Indiana, Missouri, and other states outside of the region as well.

The importance of place in traditional invocation is highlighted by the turmoil incited by ACHF's decision to move the Nationals competition away from Maggie Valley, NC. The Edwards family, owners of the Stompin' Grounds at Maggie Valley, are descendants of members of the original Soco Gap Dancers that performed at the first Mountain Dance and Folk Festival, giving their location a direct lineage to Bascom Lamar Lunsford that other locations cannot claim. Spartanburg, SC, where the 2014 ACHF Nationals took place, was not close enough to Walhalla, SC, where NCHC was formed, to justify a narrative of returning to competition circuit origins. Therefore, ACHF lost an aspect of this invocation for several years, and the organization is still dealing with the repercussions of that decision.

Gatlinburg, TN, where ACHF moved their Nationals in 2018, does have the necessary relationship with the clogging community to warrant a continuation of this invocational aspect. CCA has hosted the Smokey Mountain Encore workshop and competition¹⁰⁰ at the Gatlinburg Convention Center for many years, which may have been an inspiring factor for the first ACHF Extreme workshop in the same location in 2018. Simone Nichols-Pace, daughter of Bill Nichols, acknowledged the sense of place at the 2018 ACHF Nationals competition, recalling her time on the Nicholodians by stating “[w]e became the 1973 National champions and the 1974 World champions, which we won in the auditorium next door. I’m proud to be back in the room...where we first started competing.”¹⁰¹ These competitions may not have been sanctioned by one of the officially discussed circuits, but their recognition contributed to ACHF reclaiming this lost aspect of traditional invocation.

Secondly, Thomas notes the look and sound of tradition, which she expands upon to specify that a Hoorah performance is “[a]urally reinforced by the sound of live string-band music, audible but not amplified instructions from the dancer calling the routine, and the spontaneous whoops and hollers of energized dancers.”¹⁰² While the competition circuits no longer use live music due to issues involving impartiality and endurance, this statement could otherwise just as easily be in reference to a competition Traditional category performance. Furthermore, the use of hand-sewn square dance pattern costumes and 1950’s style crinolines reinforce the notion that these routines have been handed down through several generations.¹⁰³

Thirdly, Thomas references an association with other things thought to be traditional, such as “old-time music, square dances, outdoor festivals, and an alternative ‘back-to-the-land’ lifestyle crafted around practices of perceived rural origin.”¹⁰⁴ The music of Traditional competition categories is restricted to bluegrass, old-time, and country music, and several Traditional categories even limit the selections to one of the three styles. Many teams, such as the Bailey Mountain Cloggers, also perform their routines at square dances and folk festivals across the region as well as internationally. It is at these events where the dancers can deepen their traditional invocation to perform with live string bands and incorporate audience participation in their performances.¹⁰⁵

Fourthly, Thomas suggests that a Hoorah Cloggers performance feels traditional, stating “[f]rom its communally executed choreography, reminiscent of social square dance, to the activities that dancers organize and participate in together, the Hoorahs create and maintain a particular pattern of relationships, concretized as

community, that is unique in their experience and associated with imagined social patterns of the past.”¹⁰⁶ The particular distinction placed on community is reminiscent of Howard’s thesis. Though the location of the ACHF Nationals competition has changed, the sense of community remains among the dancers. Whether they are performing for the crowd or focusing on their own interaction while on stage, the social bonding that occurs at a competition goes beyond the performance to include the off-stage relationships between members of the different teams.¹⁰⁷

Contemporary Tradition?

On the other side of the competition spectrum is the Contemporary clogging phenomenon, which should not and cannot be ignored or excluded from a discussion on traditional folk dance. Most dancers, choreographers, and judges at a clogging competition consider Contemporary clogging routines, such as Standing and Moving Lines, separate from Traditional routines. They are separate Divisions with separate awards and National titles. This means that a Contemporary Line routine will never compete against a Southern Appalachian Hoedown routine at any competition hosted by any of the sanctioning bodies discussed in this thesis.¹⁰⁸

Contemporary routines do not invoke tradition by look, sound, association, or feeling such as Thomas proposes. The dancers wear Lycra, acrylics, glitter, baggy pants, and other costume pieces that more closely resemble the Dance competition aesthetic than the Hoedown categories’ square dance skirts and crinolines. The music they dance to is rock, pop, hip hop, and rap as opposed to country, bluegrass, and old time. Most importantly, the dance style itself abandons the competition Traditional

drag-slide movement in favor of Jazz, Cheerleading, Hip Hop, Step Dance, Lyrical, and Modern progressions that make any resemblance to the Traditional dance form harder to see from an untrained perspective.¹⁰⁹

In fact, the only claim that links Contemporary clogging routines to Thomas' invocation of tradition is place. These routines are being performed alongside Traditional routines at competitions across the Appalachian region and throughout America with almost comedic results in terms of the atmosphere. It is not uncommon to see dancers behind stage or in the audience having a conversation, one dressed in a long flowy dress and the other in leggings and a cropped top. These outfits often merge onstage as well during the Acapella category, where there are no costume restrictions and the individual dancers are prepared for the next routine in which they perform. The consequence of this is an immersive experience that transcends time and reminds the viewer just how much clogging has changed in the last one hundred years.¹¹⁰

Because of this correlation, Contemporary competition clogging routines contribute to the traditionality of the event in a unique way. Martin Beckstein proposes that, post-invention, a tradition becomes a living entity that evolves over time as part of its authentic continuation. Challenging the idea of a static tradition, Beckstein's living tradition model "is a good way to say that starting a tradition, tradition founders bestow a path-dependent mandate upon recipients to re-interpret and update their original set of beliefs (or customs, etc.), and in this sense pass the baton for the tradition material along with the tradition material itself."¹¹¹ In this instance, the product is an activity that is equivalent in meaning to each bearer of the

tradition rather than a similar and identifiable activity that remains pure of outside influence throughout the course of its transmission.¹¹²

When asked to define clogging, performers of every competition and non-competition style in the last one hundred years have generally responded in a variety of ways that it is a percussive dance form created from a mixture of European, African, and Native American influences in the United States. In the early 1800's, this meant the English Country Dance, Scottish and Irish Reels and Jigs, French Cotillions, African ring dances, Juba, Native American religious ceremonial serpentine patterns and stomp dances, and other influences that became part of the traveling Minstrel Shows. These were the popular styles of their time, and most dancers would be familiar with them either by imitating the actions of those around them or by formally learning them from Dance Masters in an academic setting.¹¹³ As such, these dances were not considered traditional until the popular dances of American society changed, leaving a small group to continue performing them and attaching a significance to them that simply was not there prior to the shift.¹¹⁴

Contemporary clogging, with its diverse cast of influences, serves an equivalent function for modern dancers as what is now referred to as Traditional clogging did for the dancers of the 1800's. Jamison notes that "[t]he hoedowns, reels, and frolics of Appalachia likewise were not pure survivals of an ancient Anglo-Celtic heritage, locked away in isolation, but a constantly evolving folk tradition that incorporated elements of recently popular social dances with the older traditions."¹¹⁵ The blending of styles that occurs in a Contemporary clogging routine may not resemble the blending of styles that occurs in a Traditional clogging routine, but the

same cultural groups that once contributed to Traditional clogging styles are now continuing to contribute to Contemporary clogging styles. Even though the competitors separate the Traditional from the Contemporary in competition, it is this philosophy that enables the two Divisions to coexist under the same generic umbrella term that is ‘clogging.’

Conclusions

While recent events have significantly changed the viewpoint of the sanctions on the preservation and innovation of mountain dance styles, Howard’s thesis framing competitions as a religious experience remains relevant. Through restoration, reexamining their true nature and purpose, and reformation, the sanctions are currently participating in a community-wide folk-dance revival. Some positive aspects of this revival include new competition categories and the promotion of Traditional and Contemporary styles as equally important to learn and perform. These boons come with the unfortunate loss of the ACHF pilgrimage site, the Maggie Valley Nationals competition, but it is a loss many considered necessary for the growth of the organization that may now be filled by the Gatlinburg Nationals site.

The competition clogging sanctions contribute to Appalachian traditions in numerous ways. As suggested by Hobsbawm, they continue a tradition invented in 1928 by the folk dancers who attended and competed at the first Mountain Dance and Folk Festival. Becker’s analysis of traditional commodification assists interpretations of the dance form’s subsequent evolution into a performance for tourists and enthusiasts. Presently, some competition styles invoke tradition through place, the

look and sound of tradition, an association with other things thought to be traditional, and the feel of tradition while others embody a living tradition based on the continuation of incorporating European, African, and Native American influences.

The competition sanctions continue to shape and mold an idea of what constitutes traditional folk dance in the Appalachian region. This is not a static depiction, but rather a constant evolution of approaches that are influenced by the committees in charge of the organizations, the dancers who perform the routines, and the construction of new dance styles in diverse cultures and backgrounds. Clogging routines that were complex several years ago are standard now, and there is a strong sense that the complex routines of this year's competitions will be standard several years from now. Whatever path this evolution takes, though, will be informed by the competitors' understanding of the clogging sanctions and the oral history that surrounds them. As long as the performers maintain the connection to the past as a part of their performance, whether that be through invocation or a continuation of past ideals on innovation, then their performance will remain traditional.

Chapter 4

Conclusions

Like many folk dance researchers, I am hesitant to define parameters for the word “traditional.” Team clogging is one folk dance community in relation to several other folk dance communities in the Appalachian region, including square dance, contra dance, line dance, swing dance, street dance, and several others. These dance forms engage with the concepts of tradition and community in a spectrum of ways, but it would be inaccurate to claim one as more or less traditional or communal than another. Rather, I would simply state that the several forms of team clogging have been preserved and innovated by several generations over the last century. Team clogging is a dance tradition of Appalachia, but it is not the dance tradition of Appalachia.

Chapter 1

In Chapter 1, I discussed the contributions of the Bailey Mountain Cloggers to the competition clogging and wider folk dance communities. Their status in the competition community and their connection to Mars Hill University illustrate the unique nature of the team, making them a perfect case study for examining a multi-generational discussion on folk dance traditions. I showed their yearly calendar commonly consists of a competition and folk festival season, a Concert season featuring multiple dance forms and styles, and an international folk festival season. Furthermore, I suggested that their fluid engagement with the concept of competition in these seasons pointed to its relation to American folk dance.

Chapter 2

Chapter 2 explored the history of competition team clogging, beginning in 1928 with the Mountain Dance and Folk Festival organized by Bascom Lamar Lunsford in Asheville, NC. Specifically, I demonstrated the invention, separation, and continuation of three distinct dance forms within the same community: Freestyle clogging, Traditional precision clogging, and Contemporary precision clogging. I also updated the historical narrative to include the contributions of the Cadence circuit, drawing on personal experience and interviews with prominent community members to contextualize the available data. This narrative is continuous, and it deserves to be updated as each generation reinterprets existing norms.

Chapter 3

In the final chapter, I argued that competition clogging is in a constant state of revivalism. Though there are older forms of these dance styles, and competition clogging has a strong connection to the tourism industry, these contentions do not invalidate the traditionality of the practice. Competition clogging engages with the idea of tradition in multiple ways, including traditional invocation and the continuation of a living tradition that emphasizes the incorporation of current popular dance forms to revise past ideals.

Attached to this thesis is a short audio-visual documentary which I crafted using the interviews and competition recordings I made as part of my course work in the Appalachian Studies program. The documentary provides a visual representation

of the various forms of team clogging contextualized by the interviewees. With the permission of all participants, the documentary is available on YouTube and linked to mountaindance.weebly.com, a website I created to increase awareness of the history of the different dance forms within the folk dance community and other interested parties. Along with a historical timeline and short explanations aside samples of each category, the website compiles both an academic bibliography and folk dance community resources across the globe.

At the 2018 ACHF Nationals competition, Dudley Culp of the Green Grass Cloggers was recognized for his contributions to team clogging and inducted into the organization's Hall of Fame. Though many young competitors may not know the history behind this decision, I believe it confirms at least in part the ideas presented in this thesis. The ACHF board members have repeatedly mentioned to me their dedication to educating the next generation about the history of their organization and their dance forms. As they reach out to the other competition clogging organizations and folk dance communities and sponsor events such as the ACHF Extreme workshop, the Cadence movement continues to prove its worth to the community.

Multiple avenues for future research have presented themselves during the course of this thesis. In particular, a more detailed exploration of the Bailey Mountain Cloggers through more interviews with members of past iterations could strengthen the understanding of the team's evolution in relation to the evolution of the community. Also, it would be interesting to compare the portrayal of real competition teams in mass-media platforms such as *Hee-Haw* and *America's Got Talent* to fictional portrayals of folk dance in American cinema. Whether these

fictional portrayals be animated short films like the Bugs Bunny square dance in *Hillbilly Hare*, commercials such as the *Lucky Strike* 1948 square dancing cigarettes, or live action interpretations found in sitcoms like *That 70s Show*, these depictions may contribute to a national understanding of American folk dance traditions and community building not explored in this thesis.

Notes

¹ The term ‘Festival-style’ refers to an early method of competing a large number of routines fairly quickly by having multiple stages set up to compete multiple routines at once. All routines in the same category must be competed on the same stage for the same judges to determine a category winner, and stages are typically separated into the ‘Traditional’ and ‘Contemporary’ categories. Rather than competing routines in order, the printed program then becomes a reference point to make sure all registered teams have competed as each team prioritizes their time between stages based on the amount of routines they compete in each division and stage vacancy.

² The second team I am referring to is the NC State Wolfpack Cloggers.

³ “Home.” *International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF)*. Last modified March 31, 2019, <http://www.cioff.org/index.cfm?lng=en>

⁴ See Jamison for a complete analysis of these individual styles.

⁵ Danielle Plimpton, personal interview, May 31 2018.

⁶ Loyal Jones. *Minstrel of the Appalachians: The Story of Bascom Lamar Lunsford*. (Boone, NC: Appalachian Consortium Press, 1984), 40.

⁷ Ibid.

⁸ “Dancing Club of Leicester Wins Contest: Rector’s String Band First Among Orchestra in Festival,” *The Asheville Citizen*, June 06, 1928, 5.

⁹ James Andrew Howard, “American Team Clogging as Pilgrimage and Heritage Ritual.” (Masters Thesis, Florida State University, 2009), 41.

¹⁰ Stephen March and David Holt. “Chase That Rabbit.” *Southern Exposure* 5, no 2-3 (1977) (Long Journey Home). Institute for Southern Studies: Chapel Hill, NC.

¹¹ Gary Larsen. “Constructing Community: The Symbols of Social Power in Competitive Clogging in the Intermountain West of the United States.” (Ph.D. diss., University of Limerick, 2012), 73.

¹² Not only did metal taps accentuate the percussive rhythm, they also allowed for the rhythm to be heard over the new amplification systems of the time.

¹³ Jones, 128.

¹⁴ Ibid.

¹⁵ James Kesterson began his career in the 1950's with his team the North Carolina Cloggers (formerly the Echo Inn Cloggers). The Blue Ridge Mountain Dancers were formed by Kesterson in 1960 and were originally known as the Hendersonville Cloggers.

¹⁶ Henry Jones, personal interview, May 19 2018.

¹⁷ Larsen, 75.

¹⁸ "History," *The Green Grass Cloggers*, Last modified March 16, 2019, <http://greengrasscloggers.com/History.html>

¹⁹ Leanne Smith, "Cousins, A Few Times Removed: Eighty Years of Team Clogging's Family Tree," *Country Dance and Song Online* 1 (2016).

²⁰ Mountain Dance and Folk Festival Committee Meeting Notes, May 9, 1974, SCRL, as quoted in Phil Jamison, "Clogging: Appalachian Step Dance on Stage." In *Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance* (Champaign, IL: University of Illinois Press, 2015), 161.

²¹ From a draft letter 6-24-74 written by Joan Parrish, quoted in the "10th Anniversary National Clogging and Hoedown Council souvenir booklet from the Spring Meeting," *National Clogging and Hoedown Council*, June 7-9, 1984.

²² From a speech given by Simone Nichols Pace October 26, 2018 at the America's Clogging Hall of Fame World Championships in Gatlinburg, TN. The reference to having two teams on stage instead of one comes from the fact that Kentucky teams traditionally used four couples, while North Carolina teams traditionally used eight couples in their routines. This clue gives the impression that the referenced competition was held in Kentucky.

²³ Larsen, 80.

²⁴ Larsen, 89

²⁵ "10th Anniversary National Clogging and Hoedown Council souvenir booklet from the Spring Meeting," *National Clogging and Hoedown Council*, June 7-9, 1984.

²⁶ Larsen, 89

²⁷ "Home." *America's Clogging Hall of Fame*, Last modified October 30, 2018, <https://www.achf.us/>

²⁸ Simone Nichols-Pace, speech given at America's Clogging Hall of Fame 2018 Nationals competition

²⁹ Exhibition is an anything goes category. Props Exhibition is an Exhibition with props. This is further distinguished from a Show routine by the fact that props in a Props Exhibition are not allowed to be laid down during the routine and it may or may not tell a story as in Show.

³⁰ Smith.

³¹ Ibid.

³² Danielle Plimpton, personal interview, May 31 2018.

³³ Jeff Driggs “A Brief History of Clog Dancing.” *Double-Toe Times*, no date, <https://www.doubletoe.com/history.htm>. Quotations in original.

³⁴ Ibid.

³⁵ Larsen, 97.

³⁶ Driggs

³⁷ Lynne Ogle, personal communications, March 09 2018.

³⁸ Larsen, 182.

³⁹ Driggs

⁴⁰ Sierra Jackson, personal interview, June 06, 2018.

⁴¹ Henry Jones, personal interview, May 19, 2018.

⁴² A quick search on YouTube reveals video evidence of the Buckin’ Mules Cloggers competing an Open (Moving) Line routine in October 1990 at Fontana Village from the archives of Tandy Barrett. However, I have found no recordings on YouTube of a Traditional Line routine labelled as such performed or competed prior to 2006. It should be noted that the concept of a Line routine in the early circuit competitions conforms closer to the concept of a modern Traditional Line than a modern (Standing) Line, and the 1990 Buckin’ Mules routine conforms closer to the concept of a modern Traditional Moving Line than a modern Open (Moving) Line.

⁴³ Howard.

⁴⁴ Sierra Jackson, personal interview, June 06 2018.

⁴⁵ Smith.

⁴⁶ “Shindig in the Valley 2018 competition promotional flyer.” *Carolina Fusion Cloggers*, June 23, 2018.

⁴⁷ “About Us,” *Cadence*, Last modified 2016,
<http://www.clogcadence.com/about/>

⁴⁸ Rookie Tiers: Emerald (0-234), Ruby (235-249), Sapphire (250-264), and Diamond (265-300). Challenge Tiers: Bronze (0-244), Silver (245-259), Gold (260-274), Platinum (275-300). Found in “2014 Bailey Mountain Clogging Classic General Information packet.” *Bailey Mountain Cloggers*, February 22, 2014.

⁴⁹ Danielle Plimpton, personal communications, May 31 2018.

⁵⁰ Ibid.

⁵¹ “Categories,” *Cadence*, Last modified 2016,
<http://www.clogcadence.com/categories/>

⁵² Danielle Plimpton, personal communication, May 31 2018.

⁵³ Ibid.

⁵⁴ “Rules,” *Clogging Champions of America*, edited February 2015.

⁵⁵ Lynne Ogle, personal communications, March 09 2018.

⁵⁶ Danielle Plimpton, personal interview, May 31 2018.

⁵⁷ Henry Jones, personal interview, May 19 2018.

⁵⁸ Specifically, Traditional Standing and Moving Line routines, which ACHF viewed as Contemporary because of the lack of partners and CCA viewed as Traditional because of the Traditional footwork.

⁵⁹ “Competition Rules,” *America’s Clogging Hall of Fame*, edited October 2017.

⁶⁰ Danielle Plimpton, personal interview, May 31 2018.

⁶¹ Ibid.

⁶² Henry Jones, personal interview, May 19 2018.

⁶³ Henry Jones, personal interview, May 19 2018

⁶⁴ Danielle Plimpton, personal interview, May 31 2018

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- ⁶⁵ Henry Jones, personal interview, May 19 2018
- ⁶⁶ Larsen.
- ⁶⁷ Howard.
- ⁶⁸ While White Anglo-Saxon Protestant (WASP) families have historically been predominant, there has been a small racially-diverse population at these competitions for many years.
- ⁶⁹ Sierra Jackson, personal interview, June 06 2018.
- ⁷⁰ Ibid.
- ⁷¹ Sierra Jackson, personal communications, June 06, 2018.
- ⁷² Ervin Budiselić, “The Old Testament Concept of Revival within the New Testament.” *Evangelical Journal of Theology* 8, no. 1 (2014): 45-74.
- ⁷³ Gerald Priest, “Revival and Revivalism: A Historical and Doctrinal Evaluation.” *Detroit Baptist Seminary Journal* 1 (1996): 223–252.
- ⁷⁴ The original 4 categories offered by CCA were Line, Precision, (Open) Hoedown, and Artistic Expression. The Traditional nature of the (Open) Hoedown and Precision categories is debated among the sanctions.
- ⁷⁵ Lynne Ogle, personal interview, Mar 09 2018.
- ⁷⁶ Ibid.
- ⁷⁷ Henry Jones, personal interview, May 19 2018.
- ⁷⁸ “10th Anniversary National Clogging and Hoedown Council souvenir booklet from the Spring Meeting,” *National Clogging and Hoedown Council*, June 7-9, 1984.
- ⁷⁹ Ibid.
- ⁸⁰ “Home,” *America’s Clogging Hall of Fame*, Last modified October 30, 2018, <https://www.achf.us/>
- ⁸¹ “About CCA,” *Clogging Champions of America*, Last modified 2019, <http://ccaclog.com/about/>
- ⁸² Danielle Plimpton, personal communications, May 31 2018.

⁸³ The term “Run a Set” means “Do a dance.” The term does not refer to the physical act of running during the dance, but the instrumentation is often slightly faster for this category than it is for others.

⁸⁴ Jamison.

⁸⁵ In competition clogging, precision simply means that all dancers do the same thing at the same time. This is in opposition to freestyle clogging, where no two dancers do the same footwork but the figures are still coordinated.

⁸⁶ Gail Matthews-DeNatale, “Carrying on the Old Mountain Clog Dance: Thoughts about Freestyle Clogging, An Interview with Bob Phillips.” In *Communities in Motion: Dance, Community, and Tradition in America’s Southeast and Beyond*, by Susan Eike Spalding and Jane Harris Woodside. Westport, CT: Greenwood Press, 1995.

⁸⁷ Eric Hobsbawm, “Introduction: Inventing Traditions,” In *The Invention of Traditions* edited by Eric Hobsbawm and Terence Ranger, (Cambridge, UK: Cambridge University Press, 2012.), 9.

⁸⁸ Howard.

⁸⁹ Ibid.

⁹⁰ Jane Becker, *Selling Tradition: Appalachia and the Construction of an American Folk, 1930-1940*. (Chapel Hill: University of North Carolina Press, 1998), 40.

⁹¹ Danielle Plimpton, personal interview, May 31 2018.

⁹² Xiaoyan Su. *Reconstruction of the Tradition: Tourism and Authentication of Heritage in China*. (Hauppauge, New York: Nova Science Publishers, Inc. 2017), 1. Quotations in original.

⁹³ Anne Thomas “Practicing Tradition: History and Community in an Appalachian Dance Style.” *Western Folklore* 60, no. 2-3 (2001):163-181.

⁹⁴ Ibid.

⁹⁵ “Map of the Appalachian Region,” *Appalachian Regional Commission*, Last modified October 8, 2008, https://www.arc.gov/appalachian_region/mapofappalachia.asp

⁹⁶ “Competition Calendar.” *National Clogging and Hoedown Council*, Last modified 2018, <http://www.clog.org/nhc/>

⁹⁷ “Calendar.” *America’s Clogging Hall of Fame*, Last modified 2018, <https://www.achf.us/calendar>

⁹⁸ “Events.” *Clogging Champions of America*, Last modified 2018, <http://ccaclog.com/events/>

⁹⁹ “10th Anniversary National Clogging and Hoedown Council souvenir booklet from the Spring Meeting,” *National Clogging and Hoedown Council*, June 7-9, 1984.

¹⁰⁰ Smokey Mountain Encore is the largest clogging workshop in the US, taking place over a 3-day weekend in March every year. Workshops for beginner, intermediate, and advanced cloggers are available, with hip hop, jazz, and other dance styles being offered as well. There is a fun dance each night where cloggers can join in on common-knowledge routines, and the final night is reserved for a themed show featuring several attending teams.

¹⁰¹ Simone Nichols-Pace. Speech given at the 2018 ACHF Nationals Competition.

¹⁰² Thomas, 170.

¹⁰³ Danielle Plimpton, personal interview, May 31 2018

¹⁰⁴ Thomas, 170.

¹⁰⁵ Danielle Plimpton, personal interview, May 31 2018

¹⁰⁶ Thomas, 171.

¹⁰⁷ Sierra Jackson, personal interview, June 06 2018

¹⁰⁸ Henry Jones, personal interview, May 19 2018

¹⁰⁹ Lynne Ogle, personal interview, March 09 2018

¹¹⁰ Danielle Plimpton, personal communications, May 31 2018

¹¹¹ Martin Beckstein, “The Concept of a Living Tradition.” *European Journal of Social Theory* 20, no. 4 (2017): 491–510.

¹¹² Ibid.

¹¹³ Jamison.

¹¹⁴ Hobsbawm, 4

¹¹⁵ Ibid, 19.

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Appendix A

NCHC Rules and Guidelines, Revised 01/15/2018

NCHC Rules & Guidelines (Revised 01/15/2018)

SANCTIONED CATEGORIES

CONTEMPORARY CATEGORIES

- | | |
|---------------------------------|--------------------------------|
| 1. Line | 1. Contemporary Duo/Duet |
| 2. Formations Line | 2. Traditional Duo/Duet |
| 3. Small Team | 3. Show Duo/Duet |
| 4. Exhibition | 4. Short Duo/Duet |
| 5. Show Team | |
| 6. Precision (4 or More Couple) | |
| 7. Hoedown (4 or More Couple) | 1. Female Freestyle Individual |
| 8. Traditional Line | 2. Male Freestyle Individual |
| 9. Acapella Team | 3. Traditional Individual |
| 10. Formations Traditional Line | 4. Acapella Individual |

TRADITIONAL (APPALACHIAN) CATEGORIES

- | | |
|---|--|
| 1. 6 or 8 Couple Precision Team | 5. Running Set Precision Team (4 Couple) |
| 2. 4 Couple Precision Team
Couple) | 6. Smooth Mtn Sq. Dance Team (6 or 8 |
| 3. So. Appalachian Trad. Team (6 or 8 Couple) | 7. Country Hoedown Team (4 Couple) |
| 4. Running Set Hoedown Team (4 Couple) | |

SKILL LEVELS

1. Different levels of competition may or may not be offered at every event.
 - Amateur Level: Contestants with less competition experience. Amateur Level Teams must NOT consist of more than 30% of Masters Level Dancers.
 - Masters Level: Contestants with extensive competition experience.
2. An Amateur Level may dance in the Masters Level category, but a Masters Level may NOT dance in an Amateur Level category.
3. If 2 levels are offered, **BOTH** levels are sanctioned.

GENERAL INFORMATION

1. AGE DIVISIONS - Can be subdivided at event's discretion

Age Divisions changed to more closely match other organizations.

Tiny Tot	Average Age	6 & Under	
Pee Wee	Average Age	7 to 9	Senior
Elementary	Average Age	10 to 11	Young Adult
Junior	Average Age	12 to 14	Adult
			Average Age
			15 to 18
			19 to 29
			30 & Over

To determine average age — total the ages of all dancers performing in that particular routine, then divide that number by the total number of dancers. If average age ends in a decimal (15.8 for example) then you **drop** the decimal, (the age is 15). The age division you would then dance in would be Senior.

2. A dancer can dance only once per age division in a category.
3. 5 Judges are required. Highest and lowest scores will be dropped and the 3 middle scores averaged on Team and Duo/Duet categories. Judges will not be allowed to disqualify themselves or give an entry a zero score. If this occurs, then the entire category will be considered NON-Sanctioned, eliminating qualification for the USA Clogging Championships for category participants. If there is a tie, a dance-off will be at the discretion of the event director.
4. The same 5 judges must judge the dance category. You may not use different judges for different age divisions within the same dance category. Different judges may be used for different dance categories.
5. Scores must be made available to the team directors upon request.

6. The 1st, 2nd, and 3rd place winners in each age division of each Team & Duo category will receive an invitation to the USA Clogging Championships to be held on Labor Day Weekend. Entries competing in the USA Clogging Championships must have at least 51% of the dancers who originally qualified. Individual categories at the USA National Championships are open invitation to individuals.
7. The calendar will run August 1st to July 31st.
8. NCHC will receive detailed tally sheets with scores for contestants who danced in a sanction category within two weeks following the event.
9. A Rules Official, in attendance at qualifying events, has the final ruling concerning adherence to sanction category guidelines.
10. Future competition locations falling within 100 miles of competitions already sanctioned must be at least 4 weeks apart. Decision on sanctioning future competitions not meeting the above guidelines will be at the discretion of the Executive Committee of the NCHC.
11. The Executive Committee of the NCHC can only make exceptions to these rules.

TIME LIMITS & PENALTIES

1. Time Limits:
No Minimum time requirement.
 Maximum of 3 Minutes for Contemporary Duo/Duet, Traditional Duo/Duet, Show Duo/Duet, and Acapella Team
 Maximum of 4 Minutes for Line Team, Formations Line Team, Traditional Line Team, Small Team and Exhibition Team
 Maximum of 5 Minutes for Show Team, Precision Team (4 or More Couple), and Hoedown Team (4 or More Couple)
 Maximum of 8 Minutes for all Traditional (Appalachian) Categories.
Penalty: 1 Point deducted from the overall score for every 15 seconds or portion thereof exceeding the time limit.
Hoedown (Freestyle) Categories: Timing to begin with the last dancer dancing on stage, and end when the first dancer stops dancing.
Precision Categories: Timing to begin with the first dancer dancing on stage and end when the last dancer stops dancing.
2. Points Deductions: Teams/Duets will be assessed points off for rule infractions for flagrant abuse of competition rules. These points are deducted from the overall score.
3. Deductions only to the category of dance in which the infraction occurs; the entry may dance in other categories and receive points.
4. The Rules Official is responsible for determining point deductions only in Sanctioned Categories.
5. Any entry having points deducted will be notified immediately following the dance and prior to the awarding of trophies. If they are not notified of the infraction then no points will be deducted.
6. A point deduction will result if improper number of dancers is used.

CATEGORY GUIDELINES

CONTEMPORARY CATEGORIES

Line

- Dancers:** Minimum of 5 dancers - any combination of male and/or female.
- Figures:** No Figures.
- Steps:** **Choreography** is for one person, but danced by many, no progressive step changes and/or hand changes are allowed. Any type of steps.
- Movement:** All dancers must face same direction at same time. All lines must move in the same direction at the same time. Dance must start, remain and end in set line(s). No dancing on or off stage. No dancing as couples; no individual freestyle dancing. No trading, twisting, passing through, bending, rotating, interacting of lines. No stage movement that appears to be a show or stage production oriented. No body contact. No contracting or expanding of lines.
- Music:** Any type of music.
- Time Limit:** 4 minutes

Formations Line Team (Open Line)

- Dancers:** Minimum of 5 dancers - any combination of male and/or female.
- Steps:** Any type of steps.
- Movement:** Dance must start and end in set line(s). No clogging on or off stage. No dancing as couples; no individual freestyle dancing. Trading, twisting, passing through, bending, rotating, making V's, forming columns, interaction of lines allowed. No body contact.

Music: Any type of music.
Time Limit: 4 minutes

Small Team

Dancers: Minimum of 3 dancers, but no more than 8 dancers - any combination of male and/or female.
Figures: Any type of formations. You may not re-dance this routine in another dance category. This dance may be a line, show, formations, circles, etc.
Steps: This is a precision dance. Progressive step changes and/or hand changes are allowed.
Music: Any type of music.
Time Limit: 4 minutes

Exhibition Team

Dancers: Minimum of 5 dancers - any combination of male and/or female.
Figures: This dance should contain a variety of dance styles, line, show, line formations, circles and couple turns.
 You may not re-dance this routine in another dance category.
Steps: Any type of steps. Progressive step changes and/or hand changes are allowed.
Movement: Any type of choreography. Movements may bend, rotate, pass through, split, trade breakup, reform, make V's, and include figures, circles or columns. Dance lifts, pull throughs, splits, tosses and leaps will be allowed.
Music: Any type of music that would be appropriate to the type of exhibition dance being performed.
Time Limit: 4 minutes

Show

Dancers: Minimum of three (3) dancers - any number of males and females.
Steps: Stage choreography will be expected. No restrictions on figures or use of hand contact.
Movement: Heavy emphasis on "Showmanship" and creativity. Should use creative opening and closing. This is a CLOGGING, not a place for "novelty" amateur acts, nor a place for Line Dances done in show costumes. Use of hand and simple stage props are allowed. Dance lifts, pull throughs, splits, tosses and leaps allowed.
Music: Music, choreography and costumes should carry out theme. Any type of music.
Time Limit: 5 minutes

Precision (4 or More Couple)

Dancers: Minimum of 8 Dancers - **Any** combination of males and/or females. May dance with a hole if necessary.
Figures: Couple orientated dance. A variety of figures and formations recommended.
Steps: Dancers must be in step with each other at all times. A progressive step change allowed.
Movement: This dance is intended to be performed as couples while doing figures and formations. **Music:** Country, bluegrass, western or hoedown music with or without vocals. Music break allowed. **Time Limit:** 5 minutes

Hoedown (4 or More Couple)

Changes: Restriction on gymnastics lifted. Restrictions on costuming lifted.
Dancers: Minimum of 4 Couples - **Any** combination of males and/or females. May dance with a hole if necessary.
Figures: Couple orientated dance. A variety of figures and formations recommended
Steps: Hoedown and freestyle steps while performing dance. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer.
Movement: This dance is intended to be performed as couples while doing figures and formations. **Music:** Country, bluegrass, western or hoedown music with or without vocals. Music break allowed **Time Limit:** 5 minutes

Traditional Line

Dancers: Minimum of 5 dancers - any combination of male and/or female.
Steps: Footwork must be traditional style steps - drag slide clogging. Line dance is a category whose choreography is for one person, but danced by many, no progressive step changes.
Movement: No hand or head choreography. All dancers must face the same direction at the same time. No dancing as couples; no individual freestyle dancing. No trading, twisting, passing through, bending, rotating, making V's, forming columns or interaction of lines. No body contact. No moves that appear to be show or stage production oriented. NO dance lifts, pull throughs,

splits, tosses, leaps, cartwheels, or flips. May clog on and off stage now.
Music: or with
Time Limit: 4 minutes

Acapella Team

Dancers: Minimum of 5 dancers - any combination of male and/or female. See Penalties #6.
Steps: Any type of steps allowed.
Music: No music allowed.
Judging: Judges face away from stage. Emphasis is on clarity, sound and intricacy of performance.
Time Limit: 3 minutes

Formations Traditional Line

Dancers: Minimum of five (5) dancers.
Movement: Dance must be performed in some form of line at all times. Dance may bend, rotate, pass through, expand, and contract formations. Dancers must use entire stage showing the ability to move as a unit. Choreographed arm and head movements are NOT allowed.
Steps: Progressive dance steps are allowed. Footwork must be traditional styled clogging steps; i.e. drag- slide (No modern clogging steps, i.e. double doubles). It will be at the judge's discretion to determine the authenticity of traditional footwork.
Interaction: No dancer may have body contact with any other dancer at any time.
Music: Traditional country, bluegrass, hoedown or folk music, with or without vocals, is required. It will be at the judge's discretion to determine the authenticity of traditional music.
Time Limit: 3 minutes

Contemporary Duo/Duet

Dancers: 1 Couple – male/male, female/female, or male/female.
Interaction: Dance as couple with maximum variety of interaction (applies to male/male as well as female/female duos). This is not a two-person line dance.
Steps: Dancers in step with each other at all times. A progressive step change will be allowed. Freestyling will NOT be allowed.
Movement: Use the whole stage. Do not separate from partner and dance across the stage from each other for long periods.
Music: Any type of music.
Time Limit: 3 minutes

Traditional Duo/Duet

Dancers: 1 Couple – male/male, female/female or male/female.
Interaction: Dance as couple with maximum variety of interaction (applies to male/male as well as female/female duos). This is not a two-person line dance.
Steps: Dancers in step with each other at all times. A progressive step change will be allowed. Freestyling will NOT be allowed.
Movement: Use the whole stage. Do not separate from partner and dance across the stage from each other for long periods.
Music: Traditional country, bluegrass, western or hoedown music with or without vocals.
Time Limit: 3 minutes

Show

Duo/Duet Dancers: 1 Couple – male/male, female/female, or male/female. **Costumes:** Should match the theme of the dance.
Interaction: Some hand or body contact required.
Movement: Use the whole stage. Dance lifts, pull throughs, splits, tosses and leaps will be allowed.
Music: Music, choreography and costumes should carry out theme. Any type of music.
Time Limit: 3 minutes

Short

Duo/Duet Dancers: 1 Couple – male/male, female/female, or male/female. **Costumes:** No requirement
Interaction: Dance as couple with maximum variety of interaction

Steps: Dancers in step with each other at all times. A progressive step change will be allowed.
Movement: Couples line up like individual freestyle to do a short (32-48 count) routine as couples. Format includes a warm up, short Rise & Shine, and go-for-it as couples.
Music: Music provided by the event.

Individual Freestyle (Female/Male)

Dancers: 1 Dancer
Costumes: No requirement
Steps: Any type of steps.
Movement: Individuals will line up, dance a warm up, short solo (24 to 40 count), and go for it with music.
Music: Music is provided by the event.

Traditional Individual

Dancers: 1 Dancer
Costumes: No requirement
Steps: Steps must be traditional flatfoot drag/slide steps.
Movement: Individuals will line up, dance a warm up, short solo (24 to 40 count), and go for it with music.
Music: Music is provided by the event.

Individual Acapella

Dancers: 1 Dancer
Costumes: No requirement
Steps: Any type of steps allowed
Movement: Individuals will dance a short solo (15 to 20 seconds) without music one at a time. Judges face away from dancers.

TRADITIONAL APPALACHIAN CATEGORIES

In all the traditional categories, 2 rules were eliminated in each one. Teams may now dance with a hole if necessary. There are no outfit restrictions at all on these categories. This will hopefully create more entries for the competitions. Absolutely no rules were changed that altered the form of the dance.

6 or 8 Couple Precision Team (Either 6 or 8 - Not Both)

Dancers: 6 or 8 Couples- **Any** combination of males and/or females.
Figures: Minimum of 2 different big circle figures and a minimum of 4 different circle-4 figures. (Small) with progression between each. Corner-partner swing required after each circle-4 figure. Counter clockwise movement in progression. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
Steps: Dancers in step with each other at all times while performing traditional mountain figures. A progressive step change is allowed. Traditional drag slide steps are encouraged.
Movement: Couples CANNOT progress across the center of the set. However, the center of the set may be used in a big circle figure. No Couple may progress outside the set.
Music: Traditional style of music without vocals. Music break allowed.
Callers: Figures may be called from the set, but are not required. If they are called, they must be from within the set.
Time Limit: 8 minutes

4-Couple Precision Team

Dancers: 4-Couples. **Any** combination of males and/or females.
Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with progression between each. Corner-partner swing required after each circle-4 figure. Other figures may be used in this category along with the required. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
Steps: Dancers must be in step with each other at all times. A progressive step change allowed. Traditional drag slide steps are encouraged.
Movement: Counter-clockwise movement in dance progression. No Couple may progress outside the set.
Music: Traditional style music without vocals. Music break allowed.

Callers: Figures may be called from the set, but are not required. If they are called, they must be from within the set

Time Limit: 8 minutes

Southern Appalachian Traditional Team (Either 6 or 8 - Not Both)

Dancers: 6 or 8 Couples - **Any** combination of males and/or females.

Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with progression between each. Corner-partner swing required after each circle-4 figure. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.

Movement: Progression must be on the inside of the set in a counter-clockwise direction. Couples may not progress across the center of the set. Center of the set may used in big circle figures.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

Running Set Hoedown Team

Dancers: 4-Couples. **Any** combination of males and/or females.

Figures: English quadrille formation with 1 active couple (traveling). 4 different visiting couple figures, each led by 1 active couple. 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket) 3 connecting figures with all couples active (also called break figures). A break figure

occurs at the end of the progression by the active couple when they return to their home position in the circle. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.

Movement: Progression must be inside of the set in a counter-clockwise direction. Dancers must not start simultaneously.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

Running Set Precision Team

Dancers: 4-Couples. **Any** combination of males and/or females.

Figures: English quadrille formation with 1 active couple (traveling). 4 different visiting couple figures, each led by 1 active couple. 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket) 3 connecting figures with all couples active (also called break figures). A breakfigure occurs at the end of the progression by the active couple when they return to their home position in the circle. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips.

Steps: Running Step (performed using a soaring, graceful run with the ball of the foot bearing the dancer's weight) while performing traditional mountain figures.. This is a precision dance. All active dancers in step with each other at all times. Some type of rhythmic movement by the inactive couples is required and must be done together in time with the music and should not detract from the active couples. They may pat their foot and clap hands to enforce the rhythm of the music ("patting") or they may continue a less aggressive running step.

Movement: Progression must be inside of the set in a counter-clockwise direction. Dancers must start together. At no time should active dancers stop dancing.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

Smooth Mountain Square Dance Team (Either 6 or 8 - Not Both)

Dancers: 6 or 8 Couples **Any** combination of male and/or female.

Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with progression between each. Corner-partner swing required after each circle-4 figure. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Gliding step on ball of the foot, (weight on ball of foot, with no heavy heel sound) while performing traditional mountain figures. This is a precision dance. All dancers in step with each other at all times.

Movement: Counter-clockwise movement in dance progression. Couples may not progress across the center of the set. Center of the set may be used in big circle figures.

Music: Traditional style music without vocals. If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

Country Hoedown Team

Dancers: 4 Couples. **Any** combination of males and/or females.

Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with progression between each. Corner-partner swing required after each circle-4 figure. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.

Movement: Quadrille - (4 Couple square) formation with 1 or 2 active couples traveling. All couples must become the active couple sometime during the dance. Inactive couples **MUST HOLD HOME** position. Progression must be on the inside of the set in a counter-clockwise direction. Couples must square set prior to doing first figure (Identify "HOME" position prior to doing any figure or formation by swinging your partner). Dancers must not start simultaneously.

Music: Traditional style music without vocals. If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

Appendix B

America's Clogging Hall of Fame Rules as of January 2018



America's Clogging Hall of Fame Rules as of January 2018

Time Limits: No Minimums

<u>Sanctioned Categories</u>		<u>Sanctioned Categories</u>	
Country Hoedown	8 max	Buck and Wing	3
max			
Southern Appalachian Hoedown	8 max	Traditional Duo	3
max			
Smooth	8 max	Contemporary Duo/Duet	3
max			
Running Set Hoedown	8 max	Show Duo/Duet	3
max			
Running Set Precision	8 max	Choreographed Solos	2
max			
4 Couple Precision	8 max	Short Duo/Duet	
6 or 8 Cpl Precision	8 max	Traditional Solos	
4 or More Cpl Open Hoedown	5 max	Contemporary Solos	
4 or More Cpl Open Precision	3 max	Flatfoot Solos	
Traditional Line	3 max	Acapella Solos	
Traditional Line Formations	3 max		
Line	3 max		
Line Formations	3 max		
Exhibition	3 max		
Small Team Exhibition	3 max		
Props Exhibition	3 max		
Show	8 max		
Acapella	3 max		
Open Acapella (Stomp)	3 max		
Progressive Acapella	3 max		

Traditional Categories are in red
 color: green;">Open Traditional Categories are in green
 color: blue;">Contemporary Categories are in blue
 color: orange;">Open Contemporary Categories are in orange

Hoedown Categories -- Timing begins when last dancer starts dancing and ends when first dancer stops dancing.

Precision Categories -- Timing begins when the first dancer starts dancing and/or uses body movements, and ends when the last dancer stops dancing and/or uses body movements. (Knee bouncing doesn't signify the start of timing)

Age Divisions

Team and Duo/Duets (age division determined by average age)	
Tiny Tot	6 and Under
Pee Wee	7-9 years old
Elementary	10-12 years old
Junior	13-15 years old

Senior	16-18 years old
Young Adult	19-29 years old
Adult	30-50 years old
Senior Adult	51 and Over

Solos		Flatfoot & Acapella Solos
3 and Under	16-19 years old	15 and Under
4-5 years old	20-25 years old	16-30 years old
6-7 years old	26-31 years old	31 and Over
8-9 years old	32-40 years old	1. <i>Age division varies by event</i>
10-11 years old	41-50 years old	2. <i>Males and Females compete</i>
12-13 years old	51 and Over	<i>against each other</i>
14-15 years old		

General Information

1. Music and Dress must be age appropriate in all categories. Think School Dress Code! No Fannies, No Midriffs, No Cleavage and No Ragged clothing in any/all categories.
2. Teams must place 1st or 2nd with each category and age division at two sanctioned competitions to qualify for the World Championships in October. All solos and Duo categories must compete at two sanctioned competitions (doesn't have to place) in order to compete at the World Championships. All dancers Must have a copy of their birth certificate on file so they can be verified as they are registered and recorded in the correct age. Registration will be verified for each regional competition as well.
3. 5 judges are required (All must be certified and be Members of ACHF in good standing) at all ACHF competitions. Highest and Lowest scores are dropped and the 3 middle scores are averaged.
4. The same 5 judges must judge an entire dance category. Different judges shall not be used for different age divisions for the same category.
5. A Rules "Rep" Official will be in attendance and will have the final say regarding any rule infractions.
6. Point Deductions:
 - a. 5 point deduction for improper number of dancers in routine
 - b. 2 point deduction for everyone not dancing at all times in Acappella Team
 - c. 1 point deduction for a dancer missing a step in Acapella Team
 - d. 1 point deduction for every 15 seconds, or portion thereof, exceeding the time limits given
 - e. 1 point deduction for each dancer not dressed correctly
 - f. (Male position dancer must wear slacks In Smooth, Female position dancer may wear skirt or dress (slacks preferred by only required in Smooth)
 - g. 1 point deduction for placing dancers on stage *EXCEPTION: Tiny Tot age division*
 - h. 1 point deduction for "directing" off stage *EXCEPTION : Tiny Tot age division*
 - i. 1 point deduction for not holding HOME position in Traditional Categories.
 - j. 1 point deduction for couples not becoming active, if required, to perform small circle figures
 - k. 1 point deduction for each required figure not performed and each corner/partner swing not performed when required in figure
 - l. 1 point deduction for improper progression
7. Disqualification : Use of alcoholic beverages or Unsportsmanlike or Obscene actions on premises of any ACHF event !!!
8. Disqualification : If a team dances in the wrong age division. Example: You register in Adult age division and dance, when your average age of your dancers that dance are really Young Adult. You will be disqualified. Verified by birth certificates on file.

9. Disqualification : No parking lot teams allowed, except for Team Collaboration Categories.
10. Disqualification : When a team registers one count of dancers and then at the competition puts more than what was registered on the stage and competes without notifying the competition director, you will be disqualified.
11. Please be conscious of the dance environment and do not throw and fiber or materials that will require either cleanup after the routine or would make the dance surface slick and dangerous for the next team and/or dancer. Failure to follow this rule could result in disqualification.
12. To Average your team age: you add the ages of every dancer then divide that by the total number of dancers and you don't round up or down. Example: 15.6 is 15 is your age division.

Country Hoedown And 4 Couple Precision

Dancers 4 Couples -- Any number of males and/or females

Figures

- Traditional Mountain Figures
- Minimum of 2 different big circle figures (opening & closing). An additional big circle break figure must be used between the 2nd & 3rd small circle figures.
- Minimum of 4 different small circle figures with progression between each figure.
- Even AND Odd Couples must start small circle figures. Either even couples or odd couples may lead simultaneously when directed by the caller. If the caller has a single couple lead, then an additional big circle break figure must be performed when the single lead couple has returned to their home position.
- Corner/Partner swing required after each small circle figure. (Exceptions are figures not requiring a corner swing).

Dress Code

- Traditional apparel required
- Dancer dancing male position should wear slacks(preferred but not required), Dancer dancing female position MUST wear dress or skirt.
- All outfits must be coordinated in material, style, and color. (couples should coordinate colors but are not required to color match rest of couples)
- No Fannies, No midriiffs, No Cleavage, No ragged clothing.

Steps Country : Freestyle footwork using Southern Appalachian steps with rhythmic sound.

4 Couple Precision : Precision footwork. Traditional drag slide steps encouraged. Progressive steps are allowed.

Movement

- Dancers must Not start simultaneously in Country Hoedown; Must start simultaneously in 4 Couple Precision.
- Couples must "square set" prior to doing 1st figure. (Identify HOME position by swinging partner).
- Progression must be on inside of set in a counter-clockwise direction.
- Quadrille - 4 couple square formation with 1 or 2 couples traveling. Inactive couples must hold Home position.
- No dance lifts, pull through, splits, tosses, leaps, cartwheels, or flips are allowed.

Music Traditional music - No vocals

Time Limit 8 minutes max - no min

For Country Hoedown, Timing begins when last dancer starts dancing, and ends when the first dancer stops dancing.

For 4 Couple Precision, Timing begins when dancers start dancing and/or use body movements, and ends when dancers stop dancing and/ or stop using body movements.

Country Hoedown and 4 Couple Precision continued.....

Below is one Framework example of how a routine should flow. This is one common order of dance for Country Hoedown. Several others are described in the Encyclopedia of Traditional Appalachian Square Dance.

- Couples must "square the set" prior to doing the 1st figure, meaning all couples must stop in their designed HOME positions in the squared set.
- Once the square is set , the HOME position must be identified by each couple swinging their partner with a full swing

- Big Circle Figure # 1 (Opening Figure) -- All Couples Active

- Small Circle Figure # 1 :
 - Couple #1 (Odd Cpl) performs a small circle figure with Couple # 2(Even Cpl) by progressing counterclockwise inside the set to visit the Home position of Couple # 2; while at the same time, Couple # 3 (Odd Cpl) performs a small circle figure with couple # 4 (Even Cpl) by progressing counterclockwise inside the set to visit to Home position of couple # 4.
 - Corner/Partner swing
 - Couple # 1 (Odd Cpl) progresses counterclockwise inside the set to face couple # 4 (Even Cpl) at their Home Position; at the same time, couple #3 (Odd Cpl) progresses counterclockwise inside the set to face couple #2 (Even Cpl) at their Home position.

- Small Circle Figure # 2 :
 - Couple # 1 (Odd Cpl) performs a small circle with couple # 4 (Even Cpl) at the Home Position of couple #4; while at the same time, couple # 3 (Odd Cpl) performs a small circle with couple # 2 (Even Cpl) at the Home position of couple # 2.
 - Corner/Partner swing
 - Couple # 1 (Odd Cpl) progresses counterclockwise inside the set to their own Home position; at the same time couple # 3 (Odd Cpl) progresses counterclockwise inside the set to their own Home position.

- Break Figure -- An additional big circle break figure #2 must be used between 2nd & 3rd small circle figures.

- Small Circle Figure # 3 :
 - Couple #2 (Even Cpl) performs a small circle figure with couple #3 (Odd Cpl) by progressing counterclockwise inside the set to visit the Home position of couple #3; while at the same time, Couple # 4 (Even Cpl) performs a small circle figure with couple # 1 (Odd Cpl) by progressing counterclockwise inside the set to visit the Home position of Couple # 1.
 - Corner/Partner swing
 - Couple #2 (Even Cpl) progresses counterclockwise inside the set to face couple #1 (Odd Cpl) at their Home position; at the same time, Couple #4 (Even Cpl) progresses counterclockwise inside the set to face couple #3 (Odd Cpl) at their Home position.

- Small Circle Figure # 4 :
 - Couple #2 (Even Cpl) performs a small circle figure with Couple #1 (Odd Cpl) at the Home position of Couple #1; while at the same time, Couple # 4 (Even Cpl) performs a small circle figure with couple #3 (Odd Cpl) at the Home position of Couple #3.
 - Corner/Partner swing

- Couple #2 (Even Cpl) progresses counterclockwise inside the set to their own Home position; at the same time Couple #4 (Even Cpl) progresses counterclockwise inside the set to their own Home position.
- Big Circle Figure # 3 (Closing Figure) -- All Couples Active

Southern Appalachian Hoedown

Dancers 6 or 8 Couples -- Any number of males and/or females

Figures

- Traditional mountain figures
- Minimum of 2 big circle figures
- Progression to the first small circle figure must be done from a big circle; therefore a big circle figure is required at the beginning of the routine.
- Minimum of 4 different small circle figures with progression between each figure.
- Even Couples Must hold Home position.
- Corner/Partner swing required after each small circle 4 figure. (Exception are figures not requiring a corner swing).

Dress Code

- Traditional apparel required
- Dancer dancing male positions should wear Slacks, (preferred but not required) Dancer dancing female positions MUST wear dress or skirt.
- All outfits must coordinate in material, style, and color.
- No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Freestyle footwork using Southern Appalachian steps with rhythmic sound to include Buck dancing and Flatfoot

Movement

- Dancers must Not start simultaneously
- Couples oriented dance while performing figures and formations.
- Progression must be on the inside of set in a counter-clockwise direction.
- Couples may not progress across the center of the set while performing small circle 4 figures.
- No dance lifts, pull thrus, splits, tosses, leaps, cartwheels, or flips are allowed.
- Progression led by Odd Couples MUST be COUNTER-clockwise within set

Music Traditional music -- No vocals

Callers Figures must be called and heard within the set

Time Limit 8 minutes max -- no min Timing begins when last dancer starts dancing, & ends when the first dancer stops dancing.

Smooth And 6 or 8 Couple Precision

Dancers 6 or 8 couples -- Any number of males and/or females

Figures

- MUST use SICILIAN SETUP for small circle figures.
- Traditional smooth mountain figures.
- Minimum of 2 different big circle figures (opening & closing)

- Progression to the first small circle figure must be done from a big circle figure; therefore a big circle figure is required at the beginning of the routine.
- Minimum of 4 different small circle figures with a progression between each figure
- Corner/Partner swing required after each small circle figure. (Exception are figures not requiring a corner swing).
- **Even Couples must hold HOME position.**

Dress Code

- Traditional apparel required
- Dancer dancing male positions **MUST** wear slacks,
- Dancer dancing female positions **MUST** wear dress or skirt.
- All outfits must coordinate in material, style, and color.
- No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps

Smooth-> Precision footwork. Gliding step on the ball of foot.

6/8 Couple Precision-> Precision footwork. Traditional drag slide steps encouraged. Progressive steps are allowed.

Movement

- Progression must be on the **perimeter of the circle** in a counter clock wise direction.
- Couples may Not progress across the center of the set while performing small circle 4 figures.
- **Progression led by Odd Couples on the circumference of the set MUST be Sicillian**
- Couple oriented dance while performing figures and formations.
- No dance lifts, pull thurs, splits, tosses, leaps, cartwheels, or flips are allowed.

Music

Traditional music -- No vocals

Callers

Figures Must be called and heard from within the set

Time Limit

8 minutes max - no minimum

Smooth -> Timing begins when dancers start dancing and/or use body movements, & ends when dancers stop dancing and/or using body movements.

6/8 Couple Precision-> Timing begins when dancers start dancing and/or use body movements, & ends when dancers stop dancing and/or using body movements.

Running Set Hoedown And Running Set Precision

Dancers

4 Couples -- Any number of males and/or females

Figures

- 1 Opening figure. 1 Closing Figure. Theses must be 2 different Big Circle Figures.
- 4 Different visiting couple figures (Corner/Partner swings not necessary) led by 4 different couples.
- Break figure occurs at end of progression by the active couple when they return to home position in the circle.
- Couples must return to Home position after each Break Figure is performed.
- Column figures are not allowed.

Here is the framework of how the routine must flow :

- Big Circle Figure #1 (Opening Figure) - All Couples Active
- Couple # 1 performs a small circle figure with couples #2,3,4
- Break figure - All couples Active
- Couple #2 performs a small circle figure with couples #3,4,1

- Break Figure - All couples Active
- Couple #3 performs a small circle figure with couples #4,1,2
- Break Figure - All couples Active
- Couple #4 performs a small circle figure with couples #1,2,3
- Big Circle Figure #2 (Closing figure) - All Couples Active

Dress Code

- Traditional apparel required
- Dancer dancing male positions should wear Slacks (preferred but not required), Dancer dancing female positions MUST wear dress

or skirt.

- All outfits must coordinate in material, style, and color.
- No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps

Precision:

- Precision footwork using Running Step (Performed using a soaring, graceful run on the ball of the foot).
- Active couples must not stop with running step.
- Variation allowed - Inactive couples may perform some rhythmic motion with no break when again becoming active.

Hoedown: Freestyle footwork using Southern Appalachian steps with rhythmic sound.

Movement **Hoedown:** Dancers must not start simultaneously.

Precision: Dancers must start simultaneously.

- Progression must be on inside of the set in a counter clockwise direction.
- No dance lifts, pull throughs, splits, tosses, leaps, cartwheels, or flips are allowed.

Music Traditional music - No vocals

Callers Figures must be called and heard from within the set.

Time Limit 8 minutes max - no min

Hoedown: Timing begins when last dancer starts dancing and ends when the first dancer stops dancing

Precision: Timing begins when dancers start dancing and/or use body movements, & ends when

dancers stop dancing and/or using body movements.

4 or More Couple Open Hoedown

Dancers

- Min of 8 dancers - Any combination of males and/or females.
- Must have and even number of dancers.

Figures Traditional Mountain Figures
Minimum of 1 big circle figure.
Minimum of 2 small circle figures.

Dress Code All outfits must be coordinated in material and style.
No Fannies, No midriffs, No Cleavage, No ragged clothing.

Steps Freestyle footwork using Southern Appalachian steps with rhythmic sound including buck dancing and flatfoot.

- Movement** Dancers must not start simultaneously.
Couple oriented dance while performing figures and formations.
No dance lifts, splits, tosses, leaps, cartwheels, or flips are allowed.
- Music** Traditional music - No Vocals
- Callers** Figures must be called and heard from within the set.
- Time Limit** 5 minute max.
Timing begins when the last dancer starts dancing and ends when first dancer stops dancing.

4 or More Couple Open Precision

- Dancers** Min of 8 dancers - Any combination of males and/or females.
Must have and even number of dancers.
- Figures** Traditional Mountain Figures
Minimum of 1 big circle figure.
Minimum of 2 small circle figures.
- Dress Code** All outfits must be coordinated in material and style.
No Fannies, No midriiffs, No Cleavage, No ragged clothing.
- Steps** Precision footwork. Progressive steps allowed.
- Movement** Dancers must start simultaneously.
Progressive movements are allowed.
Couple oriented dance while performing figures and formations.
No dance lifts, splits, tosses, leaps, cartwheels, or flips are allowed.
- Music** Traditional music - With or without vocals. Music breaks are allowed.
- Callers** Figures may be called but not required.
- Time Limit** 3 minute max
Timing begins when dancers start dancing and/or use body movements and
ends when dancers stop dancing and/or using body movements.

Traditional Line

- Dancers** Minimum of 4 dancers - Any combination of males and/or females
- Figures** Figures are not allowed
- Dress Code**
- Traditional apparel required
 - All outfits must be coordinated in material, style, and color. Don't let sequins/rhinestones or bling overshadow the outfit.
 - No Fannies, No Midriiffs, No Cleavage, No ragged clothing.
- Steps**
- 100% precision footwork.
 - Footwork must be Traditional style steps - drag slide clogging/buck dancing/flat foot
 - No progressive steps are allowed.

Movement

- The dance must be choreographed for one but danced by many
- No hand, head, or body choreography from waist up
- All dancers must face same direction at the same time. Dancers are not allowed to face each other in the same line.
- All lines must move in the same direction at the same time.
- Dancers must start and stop on stage. No clogging onto or off stage.
- No progressive movements. No dancing as couples, No rise & shine or individual dancing.
- No body contact is allowed.
- No stage movement that appears to be a stage production.
- ONLY feet may touch the floor.

Music Country, Bluegrass, or Traditional-style music only -- with or without vocals

Callers Dance must not be called or cued from on or off stage.

Time Limit 3 minute max

Timing begins when dancers start dancing, & ends when dancers stop dancing. (knee bouncing doesn't signify start of routine)

Traditional Line Formations

Dancers Minimum of 4 dancers - Any combination of males and/or females

Dress Code Traditional Apparel Required

All outfits must be coordinated in material, style, and color. Don't let sequins/rhinestones or bling overshadow the outfit.

No Fannies, No Midriffs, No Cleavage, No Ragged Clothing.

Steps 100% Precision Footwork. Must be Traditional style steps - drag slide clogging. Progressive steps are allowed.

Movement

- The dance must be choreographed for one but danced by many
- No Hand, Head, or body choreography from the waist up
- No dancing as couples
- No Rise & Shine/individual dancing
- No body contact is allowed.
- Trading of lines, twisting of lines, passing through lines, bending of lines, rotation,
- V's, columns, interaction of lines are allowed and encouraged
- No dancing onto or off stage. Dance must begin and end on stage.
- Only Feet may touch the floor.

Music Country, Bluegrass, or Traditional-style music only - with or without vocals

Callers Dance must not be called or cued from on stage or off stage

Time limit 3 minute max

Timing begins when dancers start dancing and ends when dancers stop dancing.(knee bouncing doesn't signify start of the routine)

Line

Dancers Minimum of 4 dancers - Any combination of males and/or females

Figures Figures are not allowed

Dress Code All outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Precision footwork. Progressive steps are not allowed.

Movement

- The dance must be choreographed for one but danced by many.
- All dancers must face same direction at the same time. Dancers are not allowed to face each other in the same line.
- No placing dancers onstage except for Tiny Tot Age Division.
- No cueing from OFF stage except for Tiny Tot Age Division.
- All lines must move in the same direction at the same time.
- Dancers must start from and end from set lines on stage.
- Dancers must start and stop on stage. No clogging onto or off stage.
- No progressive movements. No dancing as couples, No Rise & Shine or individual dancing.
- No body contact is allowed.
- No stage movement that appears to be a stage production.
- Hand, Head, body movements are encouraged. Jazz & floor movement are allowed
- Don't overshadow footwork.

Music Any type of music allowed. NO OBSCENE OR NON FAMILY ORIENTED LANGUAGE!

Callers Dance must Not be called or cued from on or off stage

Time Limit 3 minute max – **No minimum**

Timing begins when dancers start dancing and/or use body movements and ends when dancers stop dancing and/or using body movements. (knee bouncing doesn't signify start of routine)

Line Formations

Dancers Minimum of 4 dancers - Any combination of males and/or females

Figures Figures are not allowed

Dress Code All outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Precision Footwork. Progressive steps are allowed.

Movement

- The dance must be choreographed for one but danced by many
- Dance must start and stop on stage. **Dance must start from and end from set lines on stage.** No clogging onto or off stage.
- No placing dancers onstage except for Tiny Tot Age Division.
- No cueing from OFF stage except for Tiny Tot Age Division.
- Progressive movements are allowed. No dancing couples. No rise & shine/ individual dancing.
- No body contact is allowed.

- Trading of lines, twisting of lines, passing through lines, bending of lines, rotation, V's, columns, interaction of lines are allowed and encouraged.
- Hand, Head, body movements are encouraged. Jazz and floor movement are allowed.
- Don't overshadow footwork.

Music Any type of music allowed. NO OBSCENE OR NON FAMILY ORIENTED LANGUAGE!

Callers Dance must Not be called or cued from on or off stage

Time Limit 3 minute max – **No minimum**

Timing begins when dancers start dancing and/or use body movements, and ends when dancers stop dancing and/or using body movements. (knee bouncing doesn't signify start of routine)

Exhibition And Small Team Exhibition

Dancers **Exhibition**: Minimum of 5 dancers - Any combination of males and/or females
Small Team : Minimum of 3 dancers, Max of 5 - Any combination of males and/or females

Figures No Figure Restrictions. This dance may NOT be recognized as choreography that fits any other category

Dress Code All outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Precision footwork. Progressive steps are allowed.

Movement

- Stage production numbers should be performed in this category.
- Progressive movements are allowed.
- **Body Contact Is REQUIRED. (This is not a line form category with one touch)**
- Any type of movement is allowed.
- Hand, head, body movements are allowed and encouraged.
- **Lifts, pull throughs and stunts are acceptable.**
- No props are allowed.
- **All dancers and dance must start on stage but can clog on on/off stage during routine and all dancers do not have to end on stage.**

Music Any type of music allowed. NO OBSCENE OR NON FAMILY ORIENTED LANGUAGE!

Callers Dance must Not be called or cued from on or off stage

Time Limit 3 minute max - **No min** Timing begins when dancers start dancing and/or use body movements, & ends when dancers stop dancing and/or using body movements. (**Knee bouncing doesn't signify start of routine**)

Props Exhibition

Dancers Minimum of 3 dancers - Any combination of males and/or females

Figures No Figure Restrictions. This dance may NOT be recognized as choreography that fits any other category

Dress Code All outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No ragged clothing

Steps Precision footwork. Progressive steps are allowed.

Movement

- Stage production numbers should be performed in this category.
- Dance must start and stop on stage. Can clog onto or off of stage.
- Progressive movements are allowed.
- Body Contact is REQUIRED.
- Any type of movement is allowed.
- Hand, head, body movements are allowed and encouraged.

Props Are REQUIRED

- Lifts, pull throughs and stunts are acceptable.
- Props must be used throughout routine and cannot be placed on stage and left, else the prop becomes a stage prop which is SHOW category. One point will be deducted every time a prop is placed on the stage or dropped (by the Rep)
- Prop can be taken off stage and re-entered. If prop is not used, it must be taken off stage. (don't set it down on stage)
- Props can be traded, exchanged or tossed.
- All dancers and dance must start on stage but can clog on on/off stage during routine and all dancers do not have to end on stage.

Music Any type of music allowed. NO OBSCENE OR NON FAMILY ORIENTED LANGUAGE!

Callers Dance must Not be called or cued from on or off stage

Time Limit 3 minute max - **No** min - Timing begins when dancers start dancing and/or use body movements, & ends when dancers stop dancing and/or using body movements. (**Knee bouncing doesn't signify start of routine**)

Show

Dancers Minimum of 3 dancers - Any combination of males and/or females

Figures No Figure Restrictions

Dress Code Costumes should enhance the theme of the routine.
No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Minimum of 80% clogging steps. 20% any other type of steps.

Movement

- Theme is required. Stage choreography is required. Must Not be recognizable of another category.
- Performance must tell a story.
- Creative Opening & Closing is required.
- Heavy Emphasis on creativity and showmanship ability to carryout story line.
- Stage props are allowed.
- Music, choreography, and costumes, must all blend to carry out a theme and tell a story.
- Any type of dance movement/style is allowed.

- All participants must CLOG at some point.

Music Any type of music allowed. NO OBSCENE OR NON-FAMILY ORIENTED LANGUAGE!

Callers Dance must Not be called or cued from on or off stage

Time Limit 8 minute max

Timing begins when the first dancer starts dancing and/or uses body movements, & ends when the last dancer stops dancing and/or using body movements. (knee bouncing doesn't signify start of routine)

Setup Time 3 minutes to setup and 3 minutes to take down

Acappella Team

Dancers Minimum of 5 dancers - Any combination of males and/or females

Figures No Figure Restrictions

Dress Code No Fannies, No Midriffs, No Cleavage, No ragged clothing
Coordinated, Neat and Clean Uniform or Costume

Steps

- Precision footwork. Steps are performed on the same foot
- Dancers must start together and end together.
- Missed steps are considered as not dancing.
- Progression steps are allowed (steps have to be executed on the same foot by all dancers)
- No props are allowed.
- All sound must be caused by feet in clogging shoes on floor and some claps.

Movement Dance must start from and end on stage. No dancing on or off stage.

Music No music is allowed.

Callers Dance must not be called or cued from on or off stage (Except to begin routine).

Judging Judges will watch but will still judge the clarity & intricacy of performance.
Judges will deduct for missed steps, stopped dancing, faking steps & execution of steps.
Judges give points for Sound, Rhythm, Melody, Skill, Choreography & complexity of steps.

Time Limit 3 minutes max

Timing begins when dancers start dancing, & ends when dancers stop dancing (knee bouncing doesn't signify start of routine)

Open Acappella Team (Stomp)

Dancers Minimum of 3 dancers - Any combination of males and/or females

Figures No Figure Restrictions

Dress Code No Fannies, No Midriffs, No Cleavage, No ragged clothing

Steps Progressive steps are allowed. Props are **Required**. Emphasis on Creativity.

Movement Dancers may Enter & Exit stage during routine. Can Change Formations.

Music No Music is allowed.

Callers Vocal cues are allowed.

Judging Judges will face the stage and judge the clarity, complexity, and intricacy of performance as well as how props, claps, and vocal cues compliment the overall sound and footwork.

Time Limit 3 minute max

Timing begins when dancers start dancing and/or use body movements and ends when dancers stop dancing and/or using body movements.

Progressive Acappella Team

Dancers Minimum of 5 dancers - Any combination of males and/or females

Figures No Restriction to figures
Traditional Figures are allowed & encouraged. Any figure is allowed & encouraged.

Dress Code All outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No Ragged clothing.

Steps

- Precision Footwork. Progressive steps and body movements are allowed.
- No Rise & Shine individual dancing.
- Two or more dancers must be dancing at all times.
- Sound must come from Feet Clogging, Claps & Vocals from dancers in unison.

Movement

- Dance must start from & end on Stage. No dancing on or off stage.
- Claps, Hand, Head & Body movement are allowed & Encouraged.
- Teams can dance as Couples and/or Individuals (Both are encouraged).
- Where the Lines may twist, bend, rotate, trading of lines, V's, columns and boxes are allowed and encouraged. (No restrictions on formations)
- Creativity in choreography plus great Sound & Energy is the focus.
- No dance lifts, pull through, splits, tosses, leaps, cartwheels, flips.

Props No Props Allowed

Music No music allowed

Callers Dance must not be called or cued from on or off stage - Except to begin Routine.

Judging Judges will watch & judge the Sound, clarity, complexity, rhythm, and intricacy of performance as well as how the claps, hand, head and body movement compliment the overall sound and Footwork.

Time Limit 3 minute max

Timing begins when dancers start dancing and/or use body movements, & ends when dancers stop dancing and/or use body movement

Qualification: In order to compete at Nationals:
The dancer's birth certificate has to be on file

The duo or duet must have competed at 2 regional competitions (they do not have to place)

For Nationals Duo of the Year: If you win in more than one category, you choose one of your qualifying Over All wins to dance for that honor. (You pick one category to dance)

Example: If you win overall in Traditional & Contemporary, you choose one at Nationals to compete for the Over All Duo/Duet of the year.

Buck And Wing - Traditional Duet

Dancers 1 Couple Male/Female

Dress Code

- Traditional Costumes - Male must wear pants; female must wear dress or skirt
- Outfits must be coordinated in material, style, and color.
- No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps

- Precision Footwork.
- Traditional drag slide steps are required and includes buck dancing and flatfoot.
- Progressive steps are allowed.

Movement

- Use the whole stage (all 4 quadrants).
- Do Not separate from partner and dance across stage from each other.
- No clogging onto or off stage.

Interaction Dance as couple holding hands as much as possible using plenty of arm turns.
Dance WITH EACH OTHER -- not just to the audience.

Music Country, Bluegrass, or Traditional-style music Only, with or without Vocals.

Time Limit 3 minute max - NO min

Timing begins when dancers start dancing and/or use body movements and ends when dancers stop dancing and/or using body movements.

Traditional Duo

Dancers 1 Couple -- Male/Male or Female/Female

Dress Code

- Traditional apparel required - Male must wear slacks. Females may wear slacks or dress.
- Outfits must be coordinated in material, style, and color.
- No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps

- Precision Footwork.
- Traditional drag slide steps are required and includes buck dancing and flat foot.
- Progressive steps are allowed.

Movement Use the whole stage. Do Not separate from partner and dance across stage from each other.
No clogging onto or off stage.

Interaction Dance as couple holding hands as much as possible using plenty of arm turns.

Dance WITH EACH OTHER -- not just to the audience.

Music Country, Bluegrass, or Traditional-style music Only, with or without Vocals.

Time Limit 3 minute max - NO min

Timing begins when dancers start dancing and/or use body movements, and ends when dancers stop dancing and/or using body movements.

Contemporary Duet

Dancers 1 Couple -- Male/Female

Dress Code Any Type of costumes.

Outfits must be coordinated in material, style, and color.

No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Precision Footwork. Any type of clogging steps are allowed. Progressive steps are allowed.

Movement

- Use the whole stage (all 4 quadrants).
- Do Not separate from partner and dance across stage from each other except for short period of time.
- No clogging onto or off stage.

Interaction Dance as couple holding hands as much as possible using plenty of arm turns. (includes Male/male)

Dance WITH EACH OTHER -- not just to the audience.

Music Any type of music. NO OBSCENE OR NON-FAMILY ORIENTED LANGUAGE!

Time Limit 3 minute max - NO min

Timing begins when dancers start dancing and/or use body movements and ends when dancers stop dancing and/or using body movements.

Contemporary Duo

Dancers 1 Couple -- Male/Male or Female/Female

Dress Code Any Type of costumes.

Outfits must be coordinated in material, style, and color.

No Fannies, No Midriffs, No Cleavage, No ragged clothing.

Steps Precision Footwork. Any type of clogging steps are allowed. Progressive steps are allowed.

Movement

- Use the whole stage (all 4 quadrants).
- Do Not separate from partner and dance across stage from each other.
- No clogging onto or off stage.

Interaction Dance as couple holding hands as much as possible using plenty of arm turns. (includes Male/male)

Dance WITH EACH OTHER -- not just to the audience.

Music Any type of music. NO OBSCENE OR NON-FAMILY ORIENTED LANGUAGE!

Time Limit

- 3 minute max - NO min
- Timing begins when dancers start dancing and/or use body movements and ends when dancers stop dancing and/or using body movements.

Show Duo/Duet

- Dancers 1 Couple -- Male/Female or Male/Male or Female/Female
- Dress Code Should Coordinate with the theme and/or story line.
Outfits must be coordinated in material, style, and color.
No Fannies, No Midriffs, No Cleavage, No ragged clothing.
- Steps Minimum of 80% clogging required. 20% other steps allowed.
- Movement Theme is required. Stage Choreography is required.
Creative opening & closing is required.
Heavy Emphasis on creativity and showmanship
Stage props are allowed.
Music, choreography, and costumes must all blend to carry out a theme.
Any type of dance movement is allowed.
- Interaction Dance WITH EACH OTHER -- not just to the audience.
- Music Any type of music. NO OBSCENE OR NON-FAMILY ORIENTED LANGUAGE!
- Time Limit 3 minute max – NO min Timing begins when dancers start dancing and/or use body movements, and ends when dancers stop dancing and/or using body movements.
- Setup Time 1 minute

Short Duo/Duet

- Time limit will be 48 beats (six 8 counts) line and again on Rise & Shine.
- Any type of steps are allowed.
- When music begins, start dancing and "Go for it" as a couple.
- Each couple will have an opportunity to Rise & Shine beginning with the couple on your right.
- Return to line on your left.
- When Rise & Shine is complete, all couples "Go for it" till music stops.

Qualification: To dance Choreograph solo at Nationals: The dancer has to compete at 2 regional competitions. The dancer does not have to place in order to compete. Plus, have their birth certificate submitted to ACHF.

Choreographed Solos

- Dress Code Should Coordinate with Use of Music
- Steps Minimum of 80% clogging required.
- Movement Theme IS NOT REQUIRED
Clarity of Steps/ Complexity & Sound of Steps
Heavy Emphasis on creativity and showmanship & Body lines & Jazz/Hip hop moves
Stage props are allowed.
Use of stage and 4 quadrants.
Any type of movement is allowed, Please keep it Family oriented.

Music Any type of music. NO OBSCENE OR NON-FAMILY ORIENTED LANGUAGE!
Time Limit 2 minute max – NO min Timing begins when dancer starts dancing and/or use body movements and ends when dancer stops dancing and/or using body movements.

Setup Time 1 minute

Guidelines for Solos

Qualification: In order to compete at Nationals in any solo category, the dancer has to compete at 2 regional competitions. The dancer does not have to place at regionals. Plus, have their birth certificate submitted to ACHF.

All Over All Solo winners in Traditional & Contemporary solos at a ACHF regional competition will qualify to dance for The All That award where the Male and Female winner will go and dance at Myrtle Beach SC with All That.

Dress Code: No Fannies, No Midriffs, No Cleavage, No ragged Clothing

Steps: No award will be given for performing the wrong type of steps in any category.

Traditional, Contemporary, & Flatfoot Solos

- Time limit will be 32 beats of music in line and again on Rise & Shine.
- Any type of steps is allowed in Contemporary.
- Only Traditional drag slide steps are allowed in Traditional.
- Only old time drag, low to the floor rhythmic steps are allowed in Flatfoot.
- Dancers will line up on stage facing judges.
- When music begins, start dancing and "Go for it".
- Each dancer will have an opportunity to Rise & Shine beginning with the dancer on your right.
- Return to the line on your left.
- When Rise & Shine is complete, All dancers "Go for it" until the music stops.

Acapella Solos

- Time limit will be 20 seconds
- Any type of steps is allowed
- This is a dance of sound, rhythm and melody
- Emcee will give number to judge and cue dancer to start. Timing begins with dancer's first step/sound.
- Dancer will stop dancing on Emcee's cue.

Appendix C

Clogging Champions of America 2019/2020 Season Category Rules



2019/20 Season Category Rules

GENERAL RULES:

- These rules are specifically applicable to the 2019 Season and the 2020 *Showdown of Champions*.
- Other *Showdown* rules and Qualifications procedures are listed in the 2019 Official Rules Booklet.
- Showdown* Penalties and Category Rules infractions are listed in the 2019 Official Rules Booklet.
- Music for the Regional Competitions and Showdown may be on CD or any digital format.
- One point will be deducted from Overall Average Score for any rule infraction.

TEAM AGE DIVISIONS – AMATEUR AND CHALLENGE: 6 & UNDER, 7-9, 10-12, 13-15, 16-19, 20-29, 30 AND OVER

CONTEMPORARY CATEGORIES:

ARTISTIC EXPRESSION

- Minimum of three (3) dancers.
- Dance must carry out a theme.
- The majority of the dance steps must be clogging steps.
- Emphasis is on showmanship, creativity, choreography, and execution of dance.
- Stage props are allowed. Stage props are defined as: Props that are used as background scenery and/or to modify the dance floor, such as backdrops, curtains, stairs, platforms, beds, etc. Any prop that is used only to set the scene and/or cannot be held in the dancer's hand, will be considered a stage prop.
- After the stage is set and the music begins, the average age will be determined by the total number of individuals that are involved in the production of the dance; such as non-dancing individuals holding stage props, onstage speakers or singers, offstage musicians, etc.
- Any type of music is permitted.
- Time limit is five (5) minutes for the performance of the dance, and a total of (5) minutes for set-up and take-down of stage props.

EXHIBITION LARGE TEAM (previously known as EXHIBITION)

- Minimum of six (6) dancers.
- This is an "Anything Goes" category.
- The majority of the dance steps must be clogging steps.
- Other types of dance forms are highly encouraged.
- Dance should include various formations and progressive dance steps, body movements, and arm movements.
- Lifts and pull through maneuvers are allowed.
- This dance may **NOT** be re-danced in any other category.
- Hand props are allowed. Hand props are defined as: Props that are small and able to be held/carried by 1

dancer, and must be used as part of the choreography. Examples of hand props include, but are not limited to the following: Batons, Pom-Poms, Tambourines, etc. You may set down or switch hand props in a dance, however any prop that is not used by the dancer will result in a point deduction.

- Any type of music is permitted.
- Time limit is three (3) minutes. **EXHIBITION SMALL TEAM (previously known as SMALL TEAM)**
- Minimum of three (3) dancers; maximum of five (5) dancers.
- This is an “Anything Goes” category.
- The majority of the dance steps must be clogging steps.
- Other types of dance forms are highly encouraged.
- Dance should include various formations and progressive dance steps, body movements, and arm movements.
- Lifts are **NOT** allowed.
- This Dance may **NOT** be re-danced in any other category.
- Hand props are allowed. Hand props are defined as: Props that are small and able to be held/carried by 1 dancer, and must be used as part of the choreography. Examples of hand props include, but are not limited to the following: Batons, Pom-Poms, Tambourines, etc. You may set down or switch hand props in a dance, however any prop that is not used by the dancer will result in a point deduction.
- Any type of music is permitted.
- Time limit is three (3) minutes.

MOVING LINE

- Minimum of five (5) dancers.
- Dance must be performed in some form of line at all times.
- Dance may bend, rotate, pass through, expand, and contract formations.
- Progressive dance movements, pick-ups, and ripples are allowed.
- No dancer may have body contact with any other dancer at any time.
- Dancers should use entire stage showing the ability to move as a unit.
- Any type of music is permitted.
- Time limit is three (3) minutes.

PRECISION

- Minimum of eight (8) dancers, four (4) couples.
- This is a couple oriented category.
- Precision footwork and body mechanics are required at all times.
- There are no figure requirements; however, figures are highly encouraged on the Precision category score sheet.
- Traditional instrumental music is required. It will be at the judge’s discretion to determine the authenticity of traditional music.
- Time limit is four (4) minutes.

STANDING LINE

- Minimum of five (5) dancers.
- The dance must be choreographed for one but danced by many.
- The dance must start, be performed, and end in the same line.
- Dance may **NOT** bend, rotate, pass through, expand, or contract formations at any time.
- Precision footwork and body mechanics are required at all times.
- Progressive dance steps, body movements, and arm movements are **NOT** allowed.
- No dancer may have body contact with any other dancer at any time.
- Dancers should use entire stage showing the ability to move as a unit.
- Any type of music is permitted.
- Time limit is three (3) minutes.

TRADITIONAL

CATEGORIES:

TRADITIONAL

STANDING LINE

- Minimum of five (5) dancers.
- The dance must be choreographed for one but danced by many.
- The dance must start, be performed, and end in the same line.
- Dance may **NOT** bend, rotate, pass through, expand, or contract formations at any time.
- Precision footwork and body mechanics are required at all times.
- Progressive dance steps are **NOT** allowed.

- Choreographed arm and head movements are **NOT** allowed. However, controlled arms are allowed.
- No dancer may have body contact with any other dancer at any time.
- Dancers should use the entire stage showing the ability to move as a unit.
- Footwork must be traditional styled clogging steps; i.e. drag-slide (No modern clogging steps; i.e. buck, double doubles, hop scuffs, rock hops, etc.). It will be at the judge's discretion to determine the authenticity of traditional footwork.
- Traditional country, bluegrass, hoedown, or folk music, with or without vocals, is required (No pop, hip-hop, rock, etc.). It will be at the judge's discretion to determine the authenticity of traditional music.
- Time limit is three (3) minutes.

TRADITIONAL MOVING LINE

- Minimum of five (5) dancers.
- Dance must be performed in some form of line at all times.
- Dance may bend, rotate, pass through, expand, and contract formations.
- Progressive dance movements, pick-ups, and ripples are allowed.
- Choreographed arm and head movements are **NOT** allowed. However, controlled arms are allowed.
- No dancer may have body contact with any other dancer at any time.
- Dancers should use entire stage showing the ability to move as a unit.
- Footwork must be traditional styled clogging steps; i.e. drag-slide (No modern clogging steps; i.e. buck, double doubles, hop scuffs, rock hops, etc.). It will be at the judge's discretion to determine the authenticity of traditional footwork.
- Traditional country, bluegrass, hoedown, or folk music, with or without vocals, is required (No pop, hip-hop, rock, etc.). It will be at the judge's discretion to determine the authenticity of traditional music.
- Time limit is three (3) minutes.

HOEDOWN

- Minimum of eight (8) dancers, four (4) couples.
- This is a couple oriented category.
- Dancers should never intentionally be in step with one another.
- Footwork must be traditional styled clogging steps; i.e. drag-slide (No modern clogging steps, i.e. double doubles). It will be at the judge's discretion to determine the authenticity of traditional footwork.
- There are no figure requirements; however, figures are highly encouraged on the Hoedown category score sheet.
- Traditional instrumental music is required (No pop, hip-hop, rock, etc.). It will be at the judge's discretion to determine the authenticity of traditional music.
- Time limit is four (4) minutes.

SOUTHERN APPALACHIAN TRADITIONAL TEAM

- Dancers: 6 or 8 Couples - Any combination of males and/or females.
- Minimum of 2 big circle figures.
- Minimum of 4 different circle-4 figures (small) with progression between each.
- Corner-partner swing should be added after each circle-4 figure if the figure does not have swings included.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. Dancers must not start simultaneously.
- No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.
- Movement: Progression must be on the inside of the set in a counter-clockwise direction. Couples may not progress across the center of the set. Center of the set may be used in big circle figures.
- Music: Traditional style music without vocals
- Caller: Figures **MUST** be called and heard from within the set.
- Time Limit: 8 minutes

SMOOTH MOUNTAIN SQUARE DANCE TEAM

- Dancers: 6 or 8 Couples Any combination of male and/or female.
- Minimum of 2 big circle figures.
- Minimum of 4 different circle-4 figures (small) with progression between each.

- Corner-partner swing should be added after each circle-4 figure if the figure does not have swings included.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: Gliding step on ball of the foot, (weight on ball of foot, with no heavy heel sound) while performing traditional mountain figures. This is a precision dance. All dancers in step with each other at all times.
- Movement: Counter-clockwise movement in dance progression. Couples may not progress across the center of the set. Center of the set may be used in big circle figures.
- Music: Traditional style music without vocals
- Caller: Figures MUST be called and heard from within the set.
- Time Limit: 8 minutes

COUNTRY HOEDOWN TEAM

- Dancers: 4 Couples. Any combination of males and/or females.
- Minimum of 2 big circle figures.
- Minimum of 4 different circle-4 figures (small) with progression between each.
- Corner-partner swing should be added after each circle-4 figure if the figure does not have swings included.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. Dancers must not start simultaneously.
- No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.
- Movement: Quadrille - (4 Couple square) formation with 1 or 2 active couples traveling. All couples must become the active couple sometime during the dance. Inactive couples MUST HOLD HOME position.
- Progression must be on the inside of the set in a counter-clockwise direction. Couples must square set prior to doing first figure (Identify "HOME" position prior to doing any figure or formation by swinging your partner). Dancers must not start simultaneously.
- Music: Traditional style music without vocals
- Caller: Figures MUST be called and heard from within the set.
- Time Limit: 8 minutes

RUNNING SET HOEDOWN TEAM

- Dancers: 4-Couples. Any combination of males and/or females.
- Figures: English quadrille formation with 1 active couple (traveling).
- 4 different visiting couple figures, each led by 1 active couple.
- 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket).
- 3 connecting figures with all couples active (also called break figures). A break figure occurs at the end of the progression by the active couple when they return to their home position in the circle.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: No dancer should be intentionally in step with any other dancer.
- Movement: Progression must be inside of the set in a counter-clockwise direction.
- Music: Traditional style music without vocals
- Caller: Figures MUST be called and heard from within the set.
- Time Limit: 8 minutes

4, 6 or 8 COUPLE PRECISION TEAM

- Dancers: 4, 6 or 8 Couples- Any combination of males and/or females.
- Minimum of 2 different big circle figures.
- A minimum of 4 different circle-4 figures. (Small) with progression between each. Counter clockwise movement in progression.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: Dancers in step with each other at all times while performing traditional mountain figures. A progressive step change is allowed. Traditional drag slide clogging steps are required, no buck, Canadian or hop rocks allowed.
- Movement: Couples CANNOT progress across the center of the set. However, the center of the set may be used in a big circle figure. No Couple may progress outside the set.
- Music: Traditional style of music without vocals. Music break allowed.
- Caller: Figures may be called from the set, but are not required. If they are called, they must be from within the set.
- Time Limit: 8 minutes

RUNNING SET PRECISION TEAM

- Dancers: 4-Couples. Any combination of males and/or females.
- Figures: English quadrille formation with 1 active couple (traveling).
- 4 different visiting couple figures, each led by 1 active couple.
- 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket).
- 3 connecting figures with all couples active (also called break figures). A break figure occurs at the end of the progression by the active couple when they return to their home position in the circle.
- NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.
- Steps: Running Step. Must start together and remain in step at all times.
- Movement: Progression must be inside of the set in a counter-clockwise direction.
- Music: Traditional style music without vocals
- Caller: Figures MUST be called and heard from within the set.
- Time Limit: 8 minutes

**DUO/DUET/SHOW DUO/DUET AGE DIVISIONS:
8 AND UNDER, 9-11, 12-14, 15-18, 19-25, 26 & OVER****CONTEMPORARY DUO/DUET**

- Two (2) dancers (any combination of male/female).
- Footwork and dance must be precision oriented. No rise and shine or acrobatics allowed.
- Dancers should dance as a couple, hands joined as much as possible, and use plenty of arm movements and couple turns.
- Progressive dance steps and arm movements are allowed.
- Dancers must use entire stage showing the ability to move as a unit.
- Any type of music is allowed.
- Time limit is one and one half (1 1/2) minutes.

TRADITIONAL DUO/DUET

- Two (2) dancers (any combination of male/female).
- Footwork must be traditional styled clogging steps; i.e. drag-slide (No modern clogging steps, i.e. buck, double doubles, hop scuffs, rock hops, etc.). It will be at the judge's discretion to determine the authenticity of traditional footwork.
- Footwork and dance must be precision oriented. No rise and shine or acrobatics allowed.
- Dancers should dance as a couple, hands joined as much as possible, and use plenty of arm movements and couple turns.
- Dancers must use entire stage showing the ability to move as a unit.
- Traditional country, bluegrass, hoedown or folk music, with or without vocals, is required. It will be at the judge's discretion to determine the authenticity of traditional music.
- Time limit is one and one half (1 1/2) minutes.

SHOW DUO/DUET:

- Two (2) dancers (any combination of male/female).
- The majority of the dance steps must be clogging steps.
- Dancers must use the entire stage showing the ability to move as a unit.
- Dance must carry out a theme.
- Costumes and choreography must coordinate with the theme of the dance.
- Props are allowed but must be incorporated into the choreography and theme of dance.
- Any type of music is allowed.
- Time limit is two (2) minutes for the performance of the dance, and a total of (5) minutes for set-up and take-down of stage props.

SHORT DUO/DUET:

- Two (2) dancers (any combination of male/female).
- Judging will be based on dancing as a couple in a line and in a rise and shine.
- Footwork and dance must be precision oriented. Couple interaction is strongly encouraged.
- No stunts are allowed.
- Each couple will be given 48 beats at the beginning to rush the judges and 48 beats to rise and shine.
- Callbacks may be necessary.
- Festival directors will select the music.

AMATEUR SOLO FREESTYLE AGE

DIVISIONS: 6 & under, 7-9, 10-12, 13-15, 16 & OVER

CHALLENGE SOLO FREESTYLE AGE

DIVISIONS: 6 & under, 7-9, 10-12, 13-15, 16-19, 20-29, 30 & OVER

Amateur – Dancers may compete as amateur for three (3) calendar years. Amateur dancers may compete in the Challenge division but must move out of Amateur if placing in the Challenge Division.

Challenge- This solo division is open to any dancer, regardless of past winnings. It is possible for a dancer at a competition to dance in both Amateur and Challenge Divisions.

- Judging will be based on dancing in a line, rise and shine, and/or moving in a circle.
- Freestyle is defined as the dancer's self-expression using any style or combination of styles in performing their art.
- Dancers may combine drag-slide clogging with buck.
- Males and females will compete separately during their appropriate age division.
- Each dancer will be given 32 beats at the beginning to rush the judges and 32 beats to rise and shine.
- Callbacks may be necessary.
- Festival directors will select music.

TRADITIONAL SOLO AGE DIVISIONS:

6 & under, 7-9, 10-12, 13-15, 16-19, 20-29, 30 & OVER

- Judging will be based on dancing in a line, rise and shine, and/or moving in a circle.
- Footwork must be traditional styled clogging steps; i.e. drag-slide (No modern clogging steps, i.e. buck, double doubles, hop scuffs, rock hops, etc.). It will be at the judge's discretion to determine the authenticity of traditional footwork.
- Males and females **WILL** compete against each other.
- Each dancer will be given 32 beats at the beginning to rush the judges and 32 beats to rise and shine.
- Callbacks may be necessary.
- Festival directors will select music.

CHOREOGRAPHED SOLO AGE DIVISIONS:

7 AND UNDER, 8-9, 10-11, 12-13, 14-15, 16-17, 18-25, 26 & OVER

- Emphasis will be on sound, rhythm, and entertainment value. Choreography of dance will be judged on creativity and presentation. Steps in the dance should accentuate the music, not simply steps that could be danced to any other music.
- Other dance forms are highly encouraged.
- Males and Females **WILL** compete against each other.
- Dancer must use entire stage showing the ability to move while executing footwork.
- Stage props are allowed but **MUST BE INCORPORATED** into the choreography of dance.
- Any type of music is allowed.
- Time limit is one and one half (1 1/2) minutes.

A CAPELLA SOLO AGE

DIVISIONS: 11 & under, 12-14, 15-18, 19 & OVER

- Judging will be based on rhythm, sound, variety and clarity of footwork
- Males and females compete together for 1st, 2nd and 3rd place honors.
- Each dancer will be given 32 beats
- Any percussive dance style may be used.

Appendix D

Cadence Rules for the 2016 Season

Cadence 2016 Rules

How to Qualify for the 2016 Cadence Nationals:

- At each regional event, the top 5 teams per age division & category will receive points based on their placement.

1st place = 5 points

2nd place = 4 points

3rd place = 3 points

4th place = 2 points

5th place = 1 point

- Throughout the year the earned points will accumulate based on the events you attend and your placement at each.
- Teams winning Grand Champions will automatically qualify***. Grand Champion is the highest scoring team, per category, across all age divisions.
- Rookie & Challenge teams will be ranked separately, qualify separately and compete at the 2016 Cadence Nationals separately.
- The Top 7 point scoring Teams, Duo/Duets, and Choreographed Solos per age division & category qualify.
- If there are ties within the Top 7 at the end of the season, the scores will be averaged for each event to determine the tie-breaker and who qualifies.

*** If the auto-qualifying Grand Champion teams are in the Top 7, then only 7 will qualify. If an auto-qualifying team isn't in the Top 7, then they will still qualify and the original Top 7 will also qualify.

Age Divisions

Teams:

Teams will compete in the age divisions listed below and 1st, 2nd and 3rd places will be awarded in each age division, per category. Two levels of competition will be offered in each of these team age divisions. Age division is determined by averaging the ages of all dancers. You will drop the decimal place.

- Tiny Tot – 6 & Under
- Pee Wee – 7 to 9
- Elementary – 10 to 11
- Junior – 12 to 14

- Senior – 15 to 18
- Young Adult – 19 to 29
- Adult – 30 & Over

Contemporary & Traditional Solos:

Contemporary & Traditional Solo dancers will compete in the age divisions listed below and 1st, 2nd and 3rd places will be awarded in each age division, per category. Rookie & Challenge levels will be offered in each of these age divisions.

- 3 & Under
- 4 to 5
- 6 to 7
- 8 to 9
- 10 to 12
- 13 to 15
- 16 to 19
- 20 to 29
- 30 & Over

Acappella Solos, Flatfoot Solos, & Short Duo/Duet:

Acappella, Flatfoot & Short Duo/Duets will compete in the age divisions listed below. 1st, 2nd and 3rd places will be awards in each age division, per category. One level of competition is offered in each of these age divisions and categories.

- 10 & Under
- 11 to 15
- 16 & Over

Choreographed Solos & Duo/Duets (Contemporary, Traditional, Show):

Choreographed Solos and Contemporary, Traditional and Show Duo/Duets will compete in the age divisions listed below. 1st, 2nd and 3rd place awards will be given in each age division, per category. Rookie & Challenge levels will be offered in each of these age divisions.

- Tiny Tot – 6 & Under
- Pee Wee – 7 to 9
- Elementary – 10 to 12
- Junior – 13 to 15
- Senior – 16 to 19
- Young Adult – 20 to 29
- Adult – 30 & Over

Contemporary Division

LINE

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Figures: No Figures.

Steps: No progressive step changes or progressive hand movements are allowed. Any type of steps.

Movement: All dancers must face same direction at same time. All lines must move in the same direction at the same time. Dance must start, remain and end in set line(s). No dancing on or off stage. No dancing as couples; no individual freestyle dancing. No trading, twisting, passing through, bending, rotating, interacting of lines. No stage movement that appears to be a show or stage production oriented. No body contact. No contracting or expanding of lines.

Music: Any type of music.

Costume: Coordinated costume of choice

Time Limit: 3 minutes

MOVING LINE

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Steps: Any type of steps.

Movement: Dance must start and end in set line(s). No clogging on or off stage. No dancing as couples; no individual freestyle dancing. Trading, twisting, passing through, bending, rotating, making V's, forming columns, interaction of lines allowed. No body contact.

Music: Any type of music.

Costume: Coordinated costume of choice

Time Limit: 3 minutes

SMALL TEAM

Dancers: 3 to 5 dancers – any combination of male and/or female.

Figures: Any type of formations. You may not re-dance this routine in another dance category. This dance may be a line, show, formations, circles, etc.

Steps: This is a precision dance. Progressive step changes and/or hand changes are allowed.

Music: Any type of music.

Costume: Coordinated costume of choice

Time Limit: 3 minutes

EXHIBITION

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Figures: This dance should contain a variety of dance styles, line, show, line formations, circles and couple turns. You may not re-dance this routine in another dance category.

Steps: Any type of steps. Progressive step changes and/or hand changes are allowed.

Movement: Any type of choreography. Movements may bend, rotate, pass through, split, trade breakup, reform,

make V's, and include figures, circles or columns. Dance lifts, pull throughs, splits, tosses and leaps will be allowed. Small hand props are allowed but not required.

Music: Any type of music.

Costume: Coordinated costume of choice

Time Limit: 3 minutes

ACAPPELLA TEAM

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Steps: Any type of steps allowed. Including progressive step changes.

Music: No music allowed.

Judging: Judges will face away from the stage to focus solely on sound of the footwork.

Movement: Not Required. Small props may be used but should not overshadow the footwork.

Music: No music allowed.

Costume: Coordinated costume of choice

Time Limit: 3 minutes

SHOW

Dancers: Minimum of 5 dancers – any number of males and females.

Steps: Stage choreography will be expected. No restrictions on figures or use of hand contact.

Movement: Heavy emphasis on "Showmanship" and creativity. Should use creative opening and closing. This is not a place for "novelty" amateur acts, nor a place for Line Dances done in show costumes. Use of hand and simple stage props are allowed. Dance lifts, pull throughs, splits, tosses and leaps allowed.

Music: Music and choreography should carry out theme. Any type of music.

Costume: Costumes should coordinate with theme carried out by the music and choreography.

Time Limit: 5 minutes (performance time) 8 minutes (performance & setup if needed)

CONTEMPORARY HOEDOWN *NEW

Dancers: Minimum of 4 Couples – Any combination of males and/or females

Figures: A minimum of 3 circle figures is required.

Steps: Hoedown and freestyle steps while performing dance. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer. Contemporary footwork may be executed

Movement: This dance is intended to be performed as couples while doing figures and formations.

Music: Contemporary music styles should be used

Costume: Coordinated costume of choice

Time Limit: 5 minutes

Traditional Division

TRADITIONAL MOVING LINE *NEW

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Steps: Traditional Oriented Steps

Movement: Dance must start and end in set line(s). No clogging on or off stage. No dancing as couples; no individual freestyle dancing. Trading, twisting, passing through, bending, rotating, making V's, forming columns, interaction of lines allowed. No body contact. NO CHOREOGRAPHED ARM MOVEMENT but coordinated claps will be allowed.

Music: Country or Bluegrass music with or without vocals

Costume: Coordinated traditional fashioned costume of choice.

Time Limit: 3 minutes

TRADITIONAL LINE

Dancers: Minimum of 5 dancers – any combination of male and/or female.

Figures: No Figures.

Steps: No progressive step changes or progressive hand movements are allowed.

Traditional/drag-slide oriented steps.

Movement: All dancers must face same direction at same time. All lines must move in the same direction at the same time. Dance must start, remain and end in set line(s). No dancing on or off stage. No dancing as couples; no individual freestyle dancing. No trading, twisting, passing through, bending, rotating, interacting of lines. No stage movement that appears to be a show or stage production oriented. No body contact. No contracting or expanding of lines.

Music: Any type of music.

Costume: Coordinated traditional fashioned costume of choice.

Time Limit: 3 minutes

HERITAGE HOEDOWN

Dancers: Minimum of 4 Couples – Any combination of males and/or females

Figures: Couple orientated dance. A minimum of one large circle figure and two small circle figure (comprised of two couples) are required. A variety of figures and formations recommended.

Steps: Hoedown and freestyle steps while performing dance. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer.

Movement: This dance is intended to be performed as couples while doing figures and formations.

Music: Country, bluegrass, western or hoedown music without vocals.

Costume: Coordinated traditional fashioned costume of choice.

Time Limit: 5 minutes

PRECISION

Dancers: Minimum of 4 Couples – Any combination of males and/or females.

Figures: Couple orientated dance. A minimum of one large circle figure and two small circle figure (comprised of two couples) are required. A variety of figures and formations recommended.

Steps: Dancers must be in step with each other at all times. A progressive step change allowed.

Movement: This dance is intended to be performed as couples while doing figures and formations.

Music: Country, bluegrass, western or hoedown music with or without vocals.

Costume: Coordinated traditional fashioned costume of choice.

Time Limit: 3 minutes

RUNNING SET HOEDOWN

Dancers: 4-Couples. Any combination of males and/or females.

Figures: English quadrille formation with 1 active couple (traveling). 4 different visiting couple

figures, each led by 1 active couple. 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket) 3 connecting figures with all couples active (also called break figures). A break figure occurs at the end of the progression by the active couple when they return to their home position in the circle. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips.

Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.

Movement: Progression must be inside of the set in a counter-clockwise direction. Dancers must not start simultaneously.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Costume: Coordinated traditional fashioned costume of choice. Slacks are not required for male position but encouraged to preserve the traditional look of the dance. Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

RUNNING SET PRECISION

Dancers: 4-Couples. Any combination of males and/or females.

Figures: English quadrille formation with 1 active couple (traveling). 4 different visiting couple figures, each led by 1 active couple. 1 opening figure, 1 closing figure, with all couples active (i.e., weave the basket) 3 connecting figures with all couples active (also called break figures). A break figure occurs at the end of the progression by the active couple when they return to their home position in the circle. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips.

Steps: Running Step (performed using a soaring, graceful run with the ball of the foot bearing the dancer's weight) while performing traditional mountain figures.. This is a precision dance. All active dancers in step with each other at all times. Some type of rhythmic movement by the inactive couples is required and must be done together in time with the music and should not detract from the active couples. They may pat their foot and clap hands to enforce the rhythm of the music ("patting") or they may continue a less aggressive running step.

Movement: Progression must be inside of the set in a counter-clockwise direction. Dancers must start together. At

no time should active dancers stop dancing.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

SOUTHERN APPALACHIAN SQUARE DANCE

Dancers: 6 or 8 Couples (not both) – Any combination of males and/or females.

Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with

progression

between each. Corner-partner swing required after each circle-4 figure. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Southern Appalachian steps while performing traditional mountain figures. Team should strive for Rhythmic Southern Appalachian Sound. Dancers must not start simultaneously. No dancer intentionally in step with any other dancer. Speed should complement the grace and beauty of the dance.

Movement: Progression must be on the inside of the set in a counter-clockwise direction. Couples may not progress across the center of the set. Center of the set may be used in big circle figures.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Costume: Coordinated traditional fashioned costume of choice. Slacks are not required for male position but encouraged to preserve the traditional look of the dance.

Callers: Figures MUST be called and heard from within the set.

Time Limit: 8 minutes

SMOOTH MOUNTAIN SQUARE DANCE

Dancers: 6 or 8 Couples (not both) Any combination of male and/or female.

Figures: Minimum of 2 big circle figures. Minimum of 4 different circle-4 figures (small) with progression

between each. Corner-partner swing required after each circle-4 figure. NO dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips. A Basket of Flowers is allowed.

Steps: Gliding step on ball of the foot, (weight on ball of foot, with no heavy heel sound) while performing traditional mountain figures. This is a precision dance. All dancers in step with each other at all times.

Movement: Counter-clockwise movement in dance progression. Couples may not progress across the center of the set. Center of the set may be used in big circle figures.

Music: Traditional style music without vocals If live band is provided, team must dance to it.

Callers: Figures MUST be called and heard from within the set.

Costume: Coordinated traditional fashioned costume of choice. Slacks are not required for male position but encouraged to preserve the traditional look of the dance.

Time Limit: 8 minutes

Solos

CONTEMPORARY SOLO

Dancers: One dancer. Males will not compete against Females.

Steps: Any type of steps allowed in contemporary.

Movement: All dancers will start in a line, go-for-it, do a 32 Count Rise & Shine starting from the

first dancer on the right, then dance again in a line until all are scored.

Music: Contemporary bluegrass or instrumental contemporary style music.

Costume: Costume of choice but should reflect a more contemporary style.

Callbacks will be used as needed.

TRADITIONAL SOLO

Dancers: One dancer. Males will not compete against Females.

Steps: Any type of traditional steps, emphasizing steps with drag slide motions.

Movement: All dancers will start in a line, go-for-it, do a 32 Count Rise & Shine, then dance again in a line until all are scored.

Music: Bluegrass or Old Time Music will be used.

Costume: Costume of choice but should reflect a traditional clogging style.

Callbacks will be used as needed.

ACAPPELLA SOLO

Dancers: One dancer. Males will compete against females.

Steps: Any type of steps maybe used. Judging will be based on rhythms and clarity of steps along with creativity of steps.

Movement: Dancers will line up on stage, and one dancer at a time will walk out of line to perform their steps. Dancers will do 32 counts of steps which should be around 20 seconds.

Music: No music used.

Costume: Costume of choice

Callbacks will not be necessary.

FLATFOOT SOLO

Dancers: One dancer. Males will compete against females.

Steps: Only old time drag, low to the floor rhythmic steps are allowed in Flatfoot Solos.

Movement: Dancers will start in a line on stage and circle up as a group while performing Flatfoot steps until all judging is completed.

Music: Traditional Old Time Music or Bluegrass Music without vocals will be used.

Costume: Costume of choice.

Callbacks will not be necessary.

CHOREOGRAPHED SOLO

Dancers: One dancer. Males will compete against females.

Steps: Any type of steps may be used that highlight the interpretation of the routine. Must be 80% clogging.

Movement: Use the entire stage. Simple props are allowed if used as a part of the routine.

Music: Any type of music may be used.

Costume: Costume of choice.

Callbacks will not be necessary. Choreographed solos must be preregistered.

Duo/Duet

Short Duo/Duet

Dancers: Two dancers as a couple. Any combination of Males and Females.

Steps: Any types of steps are allowed.

Movement: Couples will start in a line on stage and go-for-it, return to line. Starting with the first couple on the right, each couple will Rise & Shine for 32 counts and return to line on the left.

Music: Music without vocals will be used.

Costume: Costume of choice but couple's costume should be coordinating.

Callbacks will not be necessary in Short Duo/Duet

Traditional Duo/Duet

Dancers: Two dancers as a couple. Any combination of Males and Females.

Steps: Precision footwork focusing primarily on traditional drag slide clogging.

Movement: Use the whole stage and incorporate lots of partner interaction and turns. No dancing across the stage from each other. Dance holding hands as much as possible.

Music: Music should reflect the traditional aspect of the dance and can be Bluegrass, Country, or Old Time Music with or without vocals.

Costume: Traditional coordinating costumes.

Time Limit: 3 minutes

Contemporary Duo/Duet

Dancers: Two dancers as a couple. Any combination of Males and Females.

Steps: Precision footwork using any type of contemporary clogging steps.

Movement: Use the whole stage and incorporate lots of partner interaction and turns. No dancing

across the stage from each other. Dance holding hands as much as possible.

Music: Any type of music can be used that compliments the steps and routine.

Costume: Coordinating costumes of choice.

Time Limit: 3 minutes

Show Duo/Duet

Dancers: Two dancers as a couple. Any combination of Males and Females.

Steps: Precision footwork using any type of clogging steps. 80% of the steps must be clogging steps and 20% can be allowed for show steps.

Movement: A theme is required for Show Duo/Duet. Creativity and Showmanship are emphasized in this category...Use a creative opening and closing. Use the whole stage and incorporate lots of partner interaction and turns. Interact you're your partner as much as possible. Simple stage props are allowed.

Music: Any type of music can be used that carries out the theme of the routine.

Costume: Coordinating costumes of choice.

Time Limit: 3 minutes

Appendix E
 Sample ACHF Scoresheet, Southern Appalachian Hoedown
ACHF Score Sheet
Southern Appalachian 2018

Team # _____ Team Name _____

Circle AGE DIVISION

Tiny Tot	PeeWee	Elementary	Junior	Senior	Young Adult	Adult	Senior
Adult							
6&Under	7-9	10-12	13-15	16-18	19-29	30-50	51 & Over

TECHNICAL MERIT

-1	-2	-3	-4	-5	Synchronized figures /moves/ turns/ arms/ heads/ hands
-1	-2	-3			Dancers start together/stopped dancing/in step at anytime
-1	-2	-3			Execution of steps/ drag-slide/ walking/ skipping/ running
-1	-2	-3			Dancers under dancing/ on Highway/ Non-active couples
-1	-2	-3			Dancer(s) not with beat of music
-1	-2	-3			Straight Lines on Highway & Columns/ Box Figures
-1	-2	-3			Late catch-up/ anticipating the call/ Couple or individual loses place
-1	-2	-3			Figures not square when required/ Small circles/ On Highway corners
-1	-2	-3			Loss of stage position/ not centered/ drifted/ small circle drifted
-1	-2	-3			Spacing not uniform / Promenade/ Big circle (elbows the same)/ Colliding
-1	-2	-3			Caller hesitates before making call/ ability to control set
-1	-2	-3			Dress Code Infraction (No fannies, cleavage, midriff) age appropriate
-1	-2	-3			Movement Infraction (Non family oriented movement)
-1	-2				Looking Down at feet

0	1	2	3	4	5	6	7	8	9	Circle one for 1 st decimal place
0	1	2	3	4	5	6	7	8	9	Circle one for 2 nd decimal place

ARTISTIC IMPRESSION

+1	+2	+3	+4	+5	+6	Choreography
+1	+2	+3	+4	+5	+6	Rhythm & Sound
+1	+2	+3	+4	+5		Skill Level
+1	+2	+3				Music Selection and Speed coordinated with routine

DANCE SPECIFICS

+1	+2	+3	+4	+5	+6	Traditional drag-slide clogging/ buck dancing/ flat foot /variety of steps
+1	+2	+3	+4	+5		Complexity of routine, design figures
+1	+2	+3				Routine flow/ No rushing or racing through routine

SHOWMANSHIP & STAGE PRESENCE

+1 +2	Dancers showmanship (smiling, enthusiasm, energy level)
+1 +2	Coordinated Costumes- neat and clean/same design (not required same color)
+1 +2	No Dance distractions/ un-tucked shirts/ bows un-tied/ shoes

Time penalty ____

Starting score 59.01

Total ____

Judge _____

Comments :

-

Appendix F
Sample ACHF Scoresheet, Line
ACHF Score Sheet
Line 2018

Team # _____ Team Name _____

Circle AGE DIVISION

Tiny Tot	PeeWee	Elementary	Junior	Senior	Young Adult	Adult	Senior
Adult							
6&Under	7-9	10-12	13-15	16-18	19-29	30-50	51 & Over

TECHNICAL MERIT

-1	-2	-3	-4	-5	Synchronized figures/ moves/ turns/ arms/ heads/ hands
-1	-2	-3			Execution of body movements/ arms/ hands/ knees/ legs/ head
-1	-2	-3			Execution of steps / step changes/ on movements/ off from other dancers
-1	-2	-3			Dancer(s) out of step at any time/ stopped dancing/ not together
-1	-2	-3			Dancer over or under dancing/ faking steps/ not making contact with floor with steps
-1	-2	-3			Dancer(s) not with the beat of music
-1	-2	-3			Lines not straight/ diagonals
-1	-2	-3			Spacing not uniform / drifted off from others/ windows
-1	-2	-3			Dress Code Infraction (No fannies, cleavage, midriff) age appropriate
-1	-2	-3			Movement Infraction (Non family oriented movement)
-1	-2				Looking Down at feet
-1					Counting out loud

0	1	2	3	4	5	6	7	8	9	Circle one for 1 st decimal place
0	1	2	3	4	5	6	7	8	9	Circle one for 2 nd decimal place

ARTISTIC IMPRESSION

+1	+2	+3	+4	+5	+6	Choreography
+1	+2	+3	+4	+5	+6	Skill Level
+1	+2	+3	+4	+5		Rhythm & Sound
+1	+2	+3				Music Selection and Speed coordinated with routine
+1	+2	+3				Stage Use

DANCE SPECIFICS

+1	+2	+3	+4	+5	+6	Complexity of routine, design, steps, variety of steps
+1	+2	+3	+4			Line movement (move as one) Dimension & Depth

SHOWMANSHIP & STAGE PRESENCE

+1	+2	+3	Dancers showmanship (smiling, enthusiasm, energy level)
+1	+2		Coordinated Costumes- neat and clean/same design material

+1 +2	No Dance distractions/ hair/ costumes/ shoes
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Time penalty ____

Starting score **59.01**

Total _____

Judge _____

Comments :

-

Vita

Ian Kirkpatrick was born in Morristown, TN. He graduated from Claiborne High School in Tazewell, TN in May 2013. In the Fall of 2013, he moved to Mars Hill, NC to attend Mars Hill University and perform with the Bailey Mountain Cloggers. In May of 2017, he received his Bachelor of Arts degree in Political Science and International Studies. In the Spring of 2018, he entered the Appalachian Studies program at Appalachian State University. Kirkpatrick received his Masters of Arts degree in Spring of 2019.

Kirkpatrick currently resides in Tazewell, TN. He is an AmeriCorps Vista with the University of Tennessee FUTURE program in Knoxville.