

DANCE

A LONG SET. 32 bar reel

♪ Formation.

Long set or two straight lines with boys on one side, the girls on the other. Boys facing girls. The first couple is the top couple. Rhythm = 32 bar reel.

♪ Origin.

This dance introduces the traditional four couple long set and the cast off figure.

♪ Figures.

- ❖ **A1** Right-hand and left-hand stars in fours from the top.
- ❖ **A2** Two-hand turn, partners back-to-back.
- ❖ **B1** Cast off to bottom. The top boy to the left, the top girl to the right, all follow.
- ❖ **B2** Promenade.

♪ Steps

- ❖ Skip

♪ Teaching notes.

- For the Long Set Dance you need to decide where the 'top of the room' is. It can be anywhere that makes sense: where the music is coming from, a particular picture or object in the room.
- The first, second, third and fifth figures are already familiar. But, don't assume they will remember from previous lessons. Give it a try again at least once.
- Practise the Cast off carefully. The single cast and arch is one of the hardest figures to get right, with regard to the timing. You've got only sixteen beats to get it all in, so the leaders have to make their arch on beat eight, to give the other dancers a chance to come underneath and back into place with a promenade hold and heads well up. After the cast and arch the order of couples will be 2, 3, 4, and 1.
- Stop the promenade a beat or two before the end of the phrase to be ready to make the right hand star on the first beat with a new couple each time.

Sources:

* BBC, *FOLK DANCE*, Educational publishing.

* EFDSS. *DANCING FOLK*.

DANCE

BRIDGE OF ATHLONE. 48 bar jig.

🎵 Formation

Two straight lines, as for the Long Set Dance. Four to six couples (five is most usual).

🎵 Music

Rhythm = 48 bar jig (so there are six dance figures, not four)

🎵 Origin

19th century, originally Irish-American.

🎵 Figures

Take hands down the lines: boys with boys, girls with girls.

- ❖ **A1** Forward and back and cross over, boys making an arch and passing partners by right shoulder. Turn right and form lines again on opposite side.
- ❖ **A2** Repeat A1 to get back to places. This time the girls make the arch.
- ❖ **B1** Top couple galop down through the set and back to the top.
- ❖ **B2** Top couple cast off boys following top boy and girls following top girl. Top couple stop at the bottom to form an arch. Everyone else wait for partner and duck through the arch in turn keeping original spacing. All except original first couple make a 'tunnel' by joining both hands with partners.
- ❖ **C1** Original first boy dance up, under the tunnel, while first girl goes up outside of Tunnel. Girl then goes down under tunnel while the boy goes down the outside.
- ❖ **C2** All swing.

🎵 Steps

- Skip
- Galop

🎵 Teaching notes.

- ❖ Walk through the dance slowly, making sure children know who is making the arch and that they should pass right and turn right. The bottom person has no arch to go under.
- ❖ Make sure the gallop fills up the whole phrase; down for eight beats, back for eight beats.
- ❖ Make the tunnel in good time so that the figure C1 starts on the first beat.
- ❖ Finish off the swing in good time so that the dancers can get onto the correct side, ready for the next time through.

Sources:

* BBC, *FOLK DANCE*, Educational publishing.

* EFDSS. *DANCING FOLK*.

DANCE

FARANDOLE. Jig.

♪ Formation

Long lines in a loose hand hold or using handkerchiefs as links between the dancers.

♪ Origin

Modern version of an early medieval dance performed in long lines. This dance is certainly to be found in Mediterranean areas where classical culture was influential, but occurs all over the world in a variety of forms.

♪ Music

Music was probably 6/8 time but almost any music with a strong beat will do. The music was provided by the dancers themselves, singing as they danced, or by a pipe of some kind and a drum, where the single musician plays the pipe in one hand and the drum in the other.

♪ Figures

Figures danced as the Farandole:

- The snake or meander
- Arches
- The snail or maze
- Thread the needle

Figures introduced lately:

- ❖ Over the top
- ❖ Through the tunnel

♪ Steps

- ❖ Walk
- ❖ Run
- ❖ Skip

♪ Teaching notes.

- A loose, low hand hold is needed so that twisting under arches can be accomplished but without completely letting go hands.
- Start with short lines of six to eight.

Sources:

* JEWITT, D. *Traditional British and Other Dances for National Curriculum kS2*

* BOORMAN, P. - BELLEW, B.: *Physical Education, Ages 9-11.*

DANCE

GRAND MARCH

🎵 Formation.

This dance begins with a single line, and then progresses into lines of two, of four and finishes in lines of eight.

🎵 Music.

Reels or any music that you can walk briskly or march to.

🎵 Origin.

Originally used in the Victorian era, the Grand March was a way for people to show off their refinement and display themselves to the assembled company. As a prelude to an evening of dance, the Grand March took over the Polonaise. The easy walking steps were preferred because the level of skill needed to dance the Polonaise step was too much for those likely to participate in social dancing.

🎵 Steps

- ❖ Walking step.

🎵 Teaching notes.

- This processional dance can be used for a warm-up, to get limbs moving and blood circulating, or to organise a group into a specific number so as to begin the first proper dance. It could also be used as a way to get a display team into position on a stage.
- Once the class members know how to organise themselves, one of them could be the leader and could even choose the first dance.

Source:

* JEWITT, D. *Traditional British and Other Dances for National Curriculum kS2*

DANCE

LUCKY SEVEN. 32 bar jig

♪ Formation.

A big circle or a number of concentric circles all facing the centre; the boys, 1s or Reds on the left; the girls, 2s, or Yellows on their right. Rhythm= 32 bar jig.

♪ Origin.

Introduced into Britain by Mrs. Bicky McClaine of the Brasstown Folk School, Kentucky, in the 1950s.

♪ Figures.

- ❖ **A1** All join hands and circle left and right
- ❖ **A2** All to the centre, forward and back twice
- ❖ **B1** Grand chain: face partners and join right hands, weave in and out, giving alternate hands, six times, counting your partner as number one.
- ❖ **B2** Swing the next, the 'lucky seven'. Repeat with new partner

♪ Steps.

- ❖ Skip

♪ Teaching notes.

- The first two figures are easy. Make sure the children get used to using the last beat of the music to change direction. The same applies to the circles in and out – use the fourth beat to prepare to change direction.
- Practise the grand chain carefully. Make sure everyone is facing in the right direction and keeps going in that direction. Make sure they use the last couple of beats to turn to face partners, ready to begin the grand chain on the first beat of the new phrase or the figure will fall apart. This is where different coloured bands for 1s and 2s come into their own –so you can say 'Reds you always go that way round the circle. Yellows you always go the other way'.
- Walk it through slowly and keep an eye open for children who find the weaving with alternate hands a difficult concept.
- In this dance the swing lasts for a full sixteen beats. This is quite a long time, so the children will need to pace themselves.

Sources:

* BBC, *FOLK DANCE*, Educational publishing.

* EFDSS. *DANCING FOLK*.

DANCE

SMALL CIRCLE DANCE. 32 bar reel

♪ Formation.

Two couples facing each other, anywhere in the room; the boy on the left, the girl on the right.

♪ Music.

Rhythm = 32 bar reel.

♪ Origin.

An Appalachian version of the English early nineteenth century Sicilian Circle dance. It's called a 'square dance' in America.

Devised for the teaching, this dance introduces the traditional 'square' formation and the star figure.

♪ Figures.

- ❖ **A1** Right-hand star and left-hand stars (8 beats each).
- ❖ **A2** Right-hand turn and Left-hand turn (8 beats each).
- ❖ **B1** Back-to-back partner and Two-hand turn (8 beats each).
- ❖ **B2** Promenade anywhere you like to find another couple. (16 beats)

♪ Steps.

- Walking step.
- Skip.

♪ Teaching notes.

- ❖ Don't assume children will remember a great deal from previous lessons. Go through what have already been practised, at least once.
- ❖ Practise the star: Children shake hands with the person on the opposite corner of their four. They don't let go and walk the way they are facing. That's a right hand star. Ask them to change the hands, come back with a left-hand star. They hold the opposite person's hand avoiding 'laced fingers' and pull a little against their opposite, it helps them dance better.
- ❖ Tell the children to fill up the phrase in the promenade and not stopping before the phrase ends. But, they must be ready to start the new star on the first beat of the new phrase.

Sources:

*BBC, *FOLK DANCE*, Educational publishing.

*EFDSS. *DANCING FOLK*.

DANCE

THE BIG SET. 32 bar jig.

♪ Formation

Double circle for pairs. No restriction on numbers. Partners face each other; boys on the inside. Girls on the outside.

♪ Music

Rhythm= 32 bar jig.

♪ Origin

Appalachian mountain villages, USA. A form of square dance in an area originally of English settlement.

♪ Figures

- ❖ **A1** Right-hand turn (8 beats) and Left-hand turn (8 beats).
- ❖ **A2** Two-hand turn twice (16 beats).
- ❖ **B1** Back-to-Back (8 beats) and two-hand turn (8 beats).
- ❖ **B2** Promenade (16 beats).

♪ Steps

- Walking step
- Skip

♪ Teaching notes

- ❖ Being the children new to folk dancing, get them into pairs and walk through the figures, walking and dancing a figure at a time.
- ❖ Practise the right-hand turn and the left-hand turn: everyone shake hands with their partner. Get close enough so they can bend their elbows. Walk all the way around until they get back to where they started. That's a right hand turn. Now they change hands and go round the other way. Pull a little against their partner.
- ❖ Practise the two-hand turn figure: Children face their partner, take both hands straight in front and dance around each other, taking four steps to change places and four to get back round their own place.
- ❖ Practise the back-to-back figure: children face their ipartner, walk four steps to pass by the right shoulder, step sideways to go behind their partner and come back backwards into their own place.
Going from the two hand turn into the do-si-do is hard unless the children finish the turn in good time.
- ❖ Practise the Promenade figure: is a moving forward figure danced with a partner. Cross hand hold is taken and held at about chest height. The dancers

DANCE

stand side by side facing the direction they are going- usually anticlockwise so that the boy is on the inside. They follow the couple in front.

Practice:

- ❖ a good firm hold
- ❖ giving weight (there should be even or equal force between two people)
- ❖ looking towards your partner (keeps the bodies dancing towards a centre point)
- ❖ developing a rhythmic, easy skipping step.

Sources:

* BBC, *FOLK DANCE*, Educational publishing.

* EFDSS. *DANCING FOLK*.