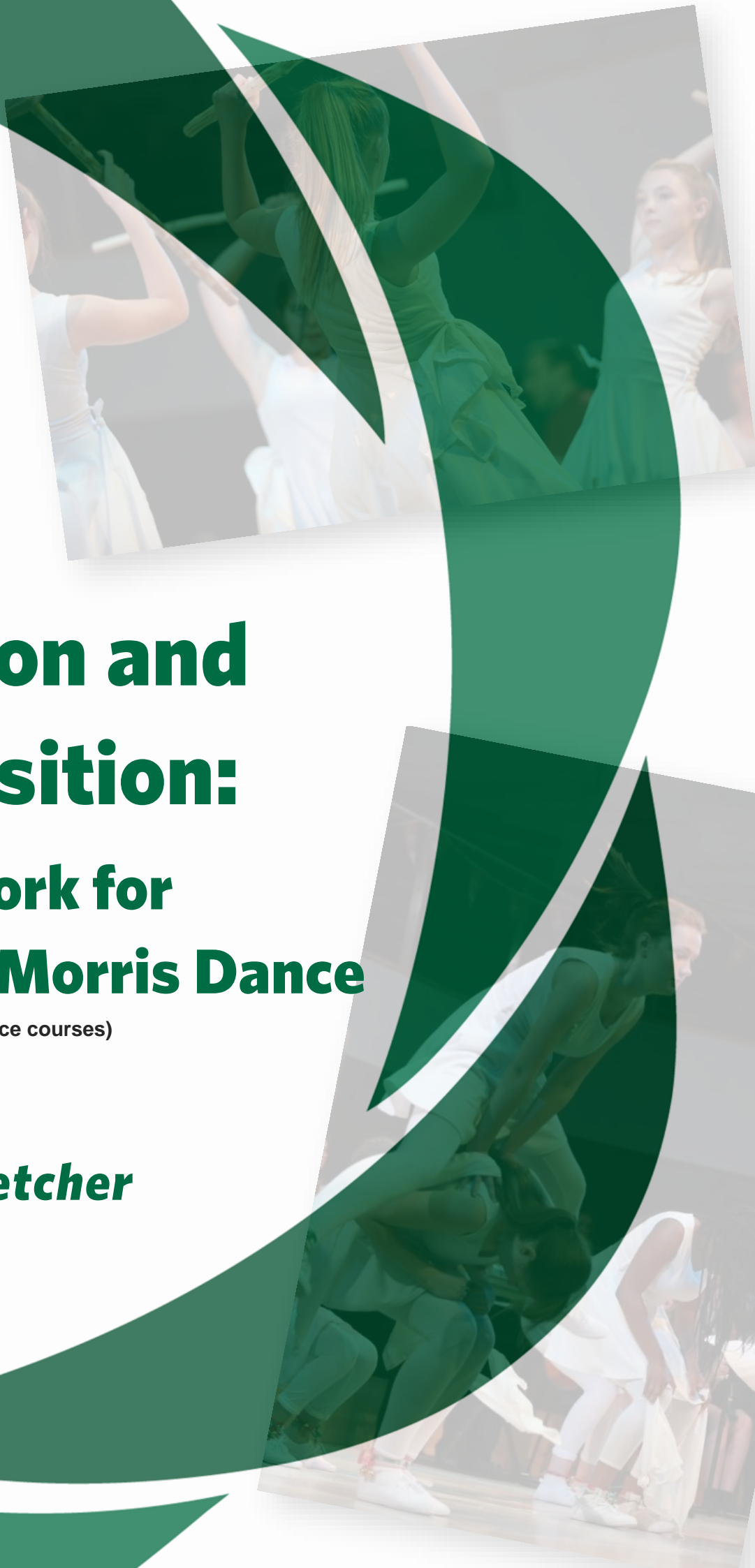




Tradition and Composition: Unit of Work for Cotswold Morris Dance

GCSE Dance (or similar dance courses)

By Kerry Fletcher



The Full English

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive (www.vwml.org) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.



Produced by the English Folk Dance and Song Society (EFDSS), June 2014
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Tradition and Composition: Unit of Work for Cotswold Morris Dance

GCSE Dance (or similar dance courses) Ref: AQA Dance Spec 4230 from June 2014

A resource for teachers and dance artists working with dance courses at Key Stage 4 and above. It includes written notes and accompanying video clips and audio files.

This six week Unit of Work provides an introduction to English traditional Cotswold morris dance and music, with composition tasks and ideas for developing further work, taking stimuli from The Full English digital archive of folk music and dance manuscripts.

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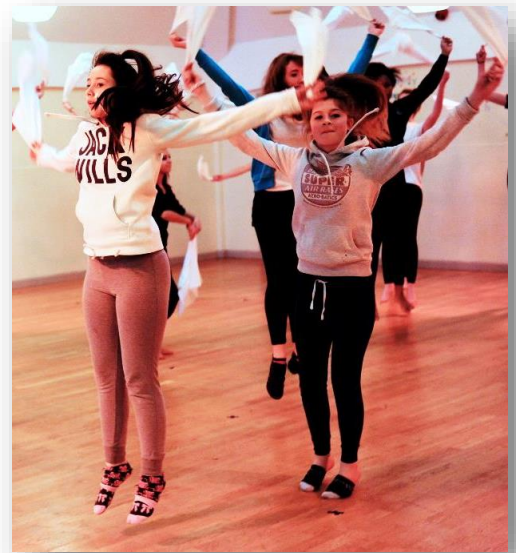
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Note: Throughout this resource the first time morris dance terminology appears it is written in italics and is either explained in the text or is given more detail in the Glossary.

Background and context

'Morris is an engaging, vibrant and exciting form of dance... To dance it well, that is to a point where it is both fun and the dancer looks competent, takes time, skill and good teaching. Morris requires simultaneous detailed attention to individual movement, group choreography and teamwork. That is to say, a reasonably complex pattern of both arm work and footwork is danced, whilst travelling in specific floor patterns, and keeping in formation with the other 5 dancers, any of whom you could be looking to line up with at any moment.'

From Morris Contemporary Dance Resource (EFDSS 2011) by Laurel Swift, morris dancer and Artistic Director of Morris Offspring.



This resource is based on a Cotswold morris dance and music project with Year 10 (students aged 14-15years) GCSE level students participating in *The Full English* learning programme at Stantonbury Campus, Milton Keynes in 2014.

A vital part of the project was that the morris dance should be used creatively as a new language of dance and fused with the contemporary styles the students have been studying, equipping them with material to create challenging phrases.



Photos: Stantonbury Campus students (photographer: Roswitha Chesher)

Using this resource

Through morris dance we can address the principal activities of high-quality dance for GCSE: **Composition**, **Performance** and **Critical Appreciation**.

This resource stands alone and can be used as a framework for your own ideas of discovering morris dance and integrating it into your own work. Ideally, it is of great benefit to engage a professional folk dance artist and musician to introduce this unit of work.

If you do have resources to engage an external folk dance artist and musician, there are three options:

1. Engage an artist/s to deliver this unit of work
2. Consider an artist residency in your school to develop a unique project with you
3. Engage an artist/s to create a performance piece with your students

You could also consider working with GCSE Music too, as a joint project (see case study for ideas).

Please contact the English Folk Dance and Song Society (EFDSS) to discuss your project ideas: www.efdss.org - education@efdss.org

Reasons to use this pack

This resource can be used in relation to:

- One of the GCSE Dance Set Pieces – for example, David Bintley's *'Still Life' at the Penguin Café*
- Cultural dance styles
- Creating dance from new stimuli
- Use of accompaniment
- Creating dance by selecting different dance styles
- Cross curricula: Sense of place, tradition and community, music, history, drama, maths. For example:
 - **History** - What was happening around the world when Cecil Sharp collected his first morris dance?
 - **Literacy/Creative Writing** - Imagine you are one of the dancers and write a diary entry outlining a typical day
 - **Design/Art** – Design a *kit* (costumes) for a side of contemporary morris dancers.

Aims and Learning Outcomes

Aims

- To provide an introduction to English traditional morris dance and music for students studying GCSE Dance (or similar dance courses), taking stimuli from music within The Full English digital archive
- To introduce students to the actions, space, dynamics and relationships, styles and conventions of morris dance
- To introduce students to the phrasing, structures, styles and conventions of the accompanying music
- To devise movement, phrases and pathways, using morris dance as a stimuli
- To watch demonstrations (film clips), YouTube clips and photographic still images to inform students of vocabulary, styles, music, costume and performance settings
- To encourage discussion about the social and environmental context in which morris dancing developed and exists today
- To encourage students to give constructive feedback to their peers.

Learning outcomes

- Introduction to Cotswold morris dancing technique and formations
- Exploring the traditional vocabulary within a contemporary dance context
- Exploring the features and conventions of folk dance and music, and the relationship between them
- Understanding the heritage context of the folk material including social elements, costume, musical elements and dance elements
- Reflecting on the learning, including asking if it is challenging a perception of folk dance/music.

By the end of this Unit of Work students will be able to

- Perform basic morris steps, including arm movements and a range of actions and dynamics
- Recognise different dance steps, arm movements and *figures* (a set sequence of steps to a phrase of music.)
- Recognise and appreciate the interplay of energy/dynamics between dancers and musicians
- Identify the stylistic characteristics of morris
- Be aware of and be able to use choreographic devices, such as motifs, to choreograph new movement
- Perform and provide critical feedback to peers.

This resource will give you

- A wide range of **skills** and **techniques** which you can quickly apply and adapt
- **New vocabulary** to create dance for a range of purposes and in response to **different stimuli**
- The knowledge to **analyse, evaluate and appreciate morris dance**

Introduction to Cotswold morris dance



Fools Gambit at Bromyard Folk Festival (photographer: Charlotte Dover)

Features

Cotswold morris:

- combines strict form and shape, using a wide range of actions and dynamics, within which there is room to push yourself physically and be individually expressive and musical
- is danced with an upright posture in a neutral, parallel stance which is relaxed but not floppy
- involves working in a *set* as part of a team (relationships) and clear floor patterns (pathways in space) are an essential element of morris dancing
- has a social and cultural context: the *side* is a group/social activity both during and outside of performance
- is athletic and requires similar stamina to many sports activities
- engenders a sense of place, tradition and community, such as for example, football does
- uses anacruses (the upbeat and breath) and anticipation into moving.
- often has a *fool* character who jests with the audience and dances in and out of the set (the fool may be the inspiration for the Flea character with morris dancers in David Bintley's *Humbolt's Hog Nosed Skunk Flea* from 'Still Life' at the Penguin Café)

Background

- Cotswold morris is an energetic, buoyant and athletic form of dance. It is usually danced by *sides* (groups) of 6 or 8 dancers and is accompanied by lively music played by one or more musicians.
- Dancers often perform with handkerchiefs (usually referred to as *hankies*) or sticks.
- Cotswold morris is danced by men and women, in both single and mixed-gender sides.
- Cotswold morris is one of the most widely known forms of traditional English folk dance. Other forms of morris dance include North West morris and Border morris – visit the *Beginners Guide to English Folk Dance* at www.efdss.org/resourcebank for more information.
- Cotswold morris originally emanated from rural communities in the South Midlands: Oxfordshire, Gloucestershire, Warwickshire and Northamptonshire – the areas which include the Cotswold hills.
- Different villages and sides have developed distinct *traditions* which can now be found across England and beyond.
- The same tunes and dances might be found in several neighbouring villages, but each tradition has its own steps, arm movements, and symmetrical patterns, usually following a set sequence of steps and figures such as: *foot-ups*, *gyms*, *rounds*, and *heys*.
- Steps include *slows* (steps with jumps performed to a few bars of half-speed music), and the leaping *capers* mentioned by Shakespeare: '*I have seen him caper upright like a wild Morisco, Shaking the bloody darts as he his bells*'. Henry VI Part II. Act III. Scene I.

Traditional morris dance used in this resource

We have used two traditional dances, *Valentine* and *Black Joak*. These have been chosen because they are good examples of the range of movement material, actions and dynamics within morris dancing, such as the expansive use of arms and hankies in *Valentine* and the interconnected group work *sticking* in *Black Joak*. They also both have strong links to the The Full English digital archive, particularly the tunes. It is important to note that Cotswold morris dances are performed to specific tunes, usually of the same name.

For further information and a more detailed resource on morris dance technique and style please refer to the *Morris Contemporary Dance Resource* at www.efdss.org/resourcebank

Accompanying music

Live music is an integral part of English morris dance. Sides rehearse and perform with one or more musicians and the musical accompaniment is inter-connected, for example, a solo fiddle can adapt the speed, dynamics and phrasing of the tune to match the steps and leaps of Cotswold morris, inspiring dancers to leap ever higher.

The tunes have grown with the dances; musicians and dancers work closely together, for example, Ben Moss (dancer) and Oli Matthews (musician) performing *Nutting Girl* solo jig (Film Clip 1).

Additional Resources To help accompany this dance resource a number of film clips and audio recordings are available for free download from www.efdss.org/resourcebank. All additional resources are accessible from the GCSE dance resource page using the film and audio tabs at the top of the page.

Please bear in mind that, traditionally, the musician's role is to follow the dancer's dynamics, particularly tempo and pace.

If you can use live musicians, written notation is provided in the **Music Sheet** section (page 41) in conjunction with the free audio resources.

For more examples of Cotswold morris tunes and dances see page 18. For a list of music files in the *Morris Contemporary Dance Resource* visit the website: www.efdss.org/resourcebank

For more ceilidh tunes and dances see:

- **Dancing Folk DVD** published by the English Folk Dance and Song Society (EFDSS): <http://folkshop.efdss.org>
- **English Traditional Dancing** by Wendy Knight published by the English Folk Dance and Song Society (EFDSS): <http://folkshop.efdss.org>

You can adapt and tailor these tunes for your choreography. You can also explore using other genres of music to morris dance to, for example, *Happy* by Pharrell Williams.

Features and conventions of traditional dance music

- A close relationship exists, and is necessary, between musicians and dancers
- For Cotswold morris, the music is functional and rhythmic

- The melody and interpretation for the dance is important, working with the dancer to match the pace and leaps
- Phrasing and structure – musical punctuation is reflected in the movements of the dance, for example, anacruses and finishes
- There are many different tune types and rhythms such as 6/8 jig time and 4/4 time
- Each musical and dance performance will be different in some way because it is live.

Discussion points about the music (accompaniment) could be

- What do the students think are the advantages and disadvantages of working with live music?
- What are their thoughts about the interplay of energy/dynamics between dancers and musicians?
- How would they describe the music?

Musical vocabulary words to be considered

texture	tonality	harmony	dotted
	dynamics		swung
structure	hooks and riffs		articulation

Instrumentation

Traditionally the musician, who was paid by the dancers, played on solo fiddle or pipe(s). In more modern times, the concertina, melodeon or accordion, or a small band of mixed instruments is common. These instruments are easily portable but provide sufficient volume outside for the dancers and audience to hear.



Photo: Melodeon players Ian Dedic and Jeff Dent from Hammersmith Morris Men (credit: Roswitha Chesher)

Costume

'The dancers were proud of their appearance and made a big effort with their costume, the historian Keith Chandler estimates that an agricultural worker would have spent around 5 week's wages on his costume!' Chloe Metcalfe, researcher



To accompany this pack there is an additional *Beginners' guide to English Folk Costume* at www.efdss.org/resourcebank which provides contextual and detailed information on many styles of costume. This is an excerpt from that pack on the Cotswold morris costume:

'Cotswold morris dancers in the past used to wear thin soled smart shoes which would have let them dance lightly and with elegance. It was normal to wear through the sole of the shoe in one summer. Teams wore either trousers or breeches, white shirts decorated with a variety of decorative items including hats (top hats, bowler hats, sports caps etc) coloured belts, baldrics (that is two sashes crossed which meet in the middle and the back), braces, which hold the trousers up, rosettes, ribbons, sashes and arm bands - ribbons tied to the arm at various points, often just below the bicep, and a range of different decoration. Every team has a different distinct costume. Bell-pads are normally worn by dancers on the shin of the leg, these can also be coloured and decorated with ribbons'



Nowadays, most sides wear a costume, known as *kit*, in a traditional style. Some now wear trainers instead of thin soled shoes, making it a safer practice for the dancers' bodies, especially when dancing in the street.

Unit of Work

Introduction

This is a six week programme, designed for a double class of 1hr 40mins approximately. The resulting performance piece will have traditional morris dance, contemporary dance and a fusion of both, created by the students.

Each session should include:

- Performance
- Discussion
- Opportunity to identify own strengths and areas for improvement
- Evaluation of others' work.

Students should be encouraged to comment on:

- Style and technique
- How the music (accompaniment) fits the dance in both phrasing and in mood
- Any other significant features observed within the dance.

Discussion points during the programme could be:

Beginning

- What are their current perceptions/experiences of morris dance? *Some students may have a negative perception and/or experience and therefore, an honest discussion can be both revealing and helpful to a meaningful evaluation at the end of the programme.*

Throughout

- What did they enjoy?
- What was a challenge?
- What do they feel are the key features of morris?
- What do they feel about the music (accompaniment)?
- What do they think about the costumes?

End

- Have their perceptions changed?

Costume, design and lighting

Research and discussion about traditional settings for the performance of morris dancing should be considered when designing lighting for stage performances. There are variations in the costume of traditional morris sides, again, research and discussion should be part of the design process and consideration of contemporary takes on the costume should complement the style and mood of the piece.

Week 1

Please use in conjunction with the **Dance Sheets p23, film clips and audio recordings** (www.efdss.org/resourcebank) as indicated below

Introduction

- The two traditional dances we are using are *Valentine* and *Black Joak*. They have been chosen because they are good examples of the range of movement material, actions and dynamics within morris dancing, such as the expansive use of arms and hankies in Valentine and the interconnected group work *sticking* in Black Joak
- Dances are usually named the same as the accompanying tune
- They also both have strong links within the The Full English digital archive, particularly the tunes
- It is worth noting that Black Joak, as many morris dances, has many variations in both dance and tune in the different traditions. It is sometimes also known as Black Joke or Black Jack

Watch the film clips of the two morris dances, Valentine (hanky dance – **Film Clip 2**) and Black Joak (stick dance – **Film Clip 3**). **Please note, for the purposes for this Unit of work, we are only using two figures and the first chorus of Valentine and one figure and the chorus of Black Joak.**

Discuss ideas and feelings around morris dancing e.g. see the discussion points (page 12). Record these to reflect on later.

Warm up

See **Safe Practice Sheet** (p21) and **Dance Sheet 1** (p24) for ideas to add to your usual warm up.

Teaching material and technique: Valentine (**Dance Sheet 2** p25)

- **Foot Up** (**Film Clip 4**)

The step sequence is:

2 Double Steps (**Film Clips 5a and 5b**)

Galley (**Film Clip 6**)

Feet Together Jump

- **Arms** to be added after steps
- **Chorus** (**Film Clip 7**)

The step sequence is:

2 Open Side Steps (**Film Clips 8a and 8b**)

Bow - Hanky Wave and Bow to partner (**Film Clips 9a and 9b**)

2 Double Steps

2 Back Steps, Feet Together Jump (**Film Clips 10a, 10b and 10c**)

Week 1 continues on next page

Week 1 continued

Composition task

- In pairs adapt the chorus using another dance style of choice, eg Cunningham.
- Theme – **CONNECTION** (eyes, physical, contact improvisation)
- **Morris** and **Action words/phrases** - Each pair given 3 words/phrases as stimuli*

*Morris words/phrases:

Powerful Graceful In the air Out of the air Up Jump Leap Height Float
Anticipation Energy Elevation Surge Connection to music Connection to other
dancers Spaces Spacing Lines Rhythm Pattern Symmetry Structure Extension
Arms

*Action words:

Under Over Through Round Around

Cool Down

See **Safe Practice Sheet** (p21) for ideas to add to your usual cool down. Pay particular attention to the lower legs, Achilles tendons, calf muscles and shoulders.

Week 2

Warm up

Teaching material and technique: Valentine (Dance Sheet 2 p25)

- Re-cap steps and figures for Valentine (Foot Up and Chorus)
- **Hey** (**Film Flips 11a and 11b**), students to draw the pathway on paper and on the floor

The step sequence is:

2 Double Steps

2 Back Steps

Feet Together Jump

Composition task

- In 3s, as in the morris Hey.
- Theme – **LEVELS** keeping the floor pattern (pathway) how can you travel the path using different levels/lifts?
- How can you pass each other?
- Think about points of passing.

Cool Down

Week 3

Warm up

Teaching material and technique: **Valentine** and **Black Joak** (**Dance Sheet 3** p30)

- Re-cap steps and figures for Valentine (Foot Up, Chorus and Hey)

Black Joak (**Film Clip 3**)

- **Back to Back** (**Film Clip 12**)

The step sequence is:

- **2 Double Steps**
- **2 Back Steps, Feet Together Jump and Stick Clash** with *opposite*
- **4 Plain Capers** (**Film Clips 13a, 13b and 13c**) and **Stick Clashes** with *opposite*
- **Chorus** (**Film Clips 14a and 14b**)

The sticking and step sequence is:

- **Stick Clashes:** (**Film Clip 15**)
Opposite, Right, Left, Opposite, Opposite, Left, Right, Opposite
- **Half Hey:**
2 Double Steps
2 Back Steps
Feet Together Jump and Stick Clash with *opposite*
- **4 Plain Capers and Stick Clashes** with *opposite*

Composition task: (**Dance Sheet 5** p35)

- Look at the pictures of the early morris dancers (William Kempe, the Betley window and Munich morris dancers) on **Dance Sheet 5** (these can be printed out and handed around)
- Discussion on the shapes and movement that are represented
- Using the Munich morris dancers as visual stimuli, create a solo
- Using a short morris sequence, eg the Foot Up from Valentine, work on a contemporary travelling sequence to go with it/be inspired by it.
- You may want to try using different music – see resources section for suggestions (www.efdss.org/resourcebank)

Cool Down

Week 4

Warm up

Teaching material and technique: Valentine and Black Joak

- **Choreographic phrase devised by the teacher** based on morris, developing a motif and using floor work, canon, unison, varying speed of movement
- Re-cap Valentine and Black Joak

Composition task

- In groups, make a frieze from your Munich morris dancer from last session. Use your solo travelling phrase to get to the frieze and then to travel to your morris set
- Duets or Trios – using either Valentine chorus crossings or Black Joak sticking, how can you use jumps and lifts? How can you use the hankies or sticks?

Cool Down

Week 5

Warm up

Teaching material and technique: Leapfrog (Film Clips 16a and 16b)

Note from *The Full English* digital archive in 1911, collector Cecil Sharp's source for the dances from Ascot was Benjamin 'Ben' Moss (85), who sounds like a bit of a character. Telling Sharp about the leapfrog dance, he said: *'when they was a bit wet they couldn't always get over.'*

- **Leapfrog**
- Continue work on **duets** or **trios** from last week
- **Re-cap** all created material and morris dances, paying particular attention to style and technique of morris dances
- **Create transitions** between sections

Cool Down

Week 6

Warm up

- **Re-cap** all created material and morris dances, paying particular attention to style and technique of morris dances
- **Putting the piece together** – you can be very creative and use different groups with sticks or hankies and overlap sections, develop a motif, create canons and unison sections as you wish.

Here is a simple structure to start your ideas:

3 Groups (a set of 6 dancers each)

Group 1 enter on stage with solo travelling phrase, into a frieze, followed by Group 2 and then 3

All into Contemporary phrase

Valentine

- Foot Up to travel into morris sets
- Chorus
- Foot Up
- Created Chorus - Duets
- Hey
- Created Chorus - Duets
- Created Hey - Trios
- Travelling phrase to get sticks and into new sets

Black Joak

- Back to Back
- Chorus

Create Travelling phrase to random positions on stage, leaving sticks at the sides of stage

All into Contemporary phrase

Finish with a Foot Up and Leapfrogs, all facing front

- **Rehearsing**
- **Discussion** about the process, reflection and evaluation of feelings and perceptions of morris dancing. Has anything changed? Would you use any morris dance in your choreography in the future?

Cool Down

Resources

Video Clips

- On-line film clips of morris dance steps and figures from the [Morris Contemporary Dance Resource](#)
- Performance of contemporary and morris dance fusion [Spring Force](#) by So We Boys Dance at Pavilion Theatre, Bournemouth
- There are lots of good sides across the country; this list includes ones that have reasonable footage easily available on You Tube
 - [Hammersmith Morris Men](#)
 - [Pecsaetan Morris](#)
 - [Windsor Morris](#)
 - [Great Western Morris](#)
 - [Morris Offspring](#)
 - [Bampton morris dancers c1930s](#)

Books, articles and DVDs

- [Fusing Morris and Contemporary Dance](#) – article by Rachel Elliott in NDTA dancematters magazine Summer 2012
- [English Traditional Dancing by Wendy Knight published by EFDSS](#)
- [Dancing Folk DVD published by EFDSS](#)

Websites

Pictures and background information of early morris dancers

- [Munich morris dancers](#)
- [Will Kempe and Thomas Slye image](#)
- [Betley Window](#)

Examples of contemporary choreographers influenced by English folk dance

- Jonathan Burrows - [Both Sitting Duet](#) by Jonathan Burrows and Matteo Fargion (morris)
- Kate Flatt – [The 'Oss and the Ox](#) and [Ballroom of Joys and Sorrows](#)
- Christopher Bruce - Sergeant Early's Dream (British, Irish and American folk dance and music)
- Damien Barber and Bobak Walker - [The Lock In: English Folk & Hip Hop Dance Extravaganza!](#) <http://www.thelockindanceshow.co.uk/>
- Sharon Leahy - [Rapper/Reed](#)

Glossary

Set A set is the *home position* layout for a morris dance, usually 6 people, two lines of three, numbered as follows:
Front (referred to as Up)

Musician/s

1 2
3 4
5 6

Set Orientation Based on everyone standing in their home position, facing front (side by side with their opposite partner).

- *Up* - towards the top of the set, ahead of you, this is where the musician stands, facing the dancers.
- *Down* - towards the bottom of the set, behind you, away from the music.
- *In* - facing, turning or travelling into the centre of the set
- *Out* – facing, turning or travelling away from the centre of the set

Partner / opposite The person across from you in the set, when you face in, or next to you when you face up

Corner Your corner is diagonally opposite:
1 & 6 / 2 & 5 / 3 & 4

Line The people either side of you

Anacrusis Jump A jump from two feet to one
Jumping on the upbeat (&) before the first beat of the bar, in preparation for the next step, for example, a Double Step

Single Step Step, Hop
Usually come in pairs
Left, Left / Right, Right

Double Step Step, Step, Step, Hop
Usually come in pairs
Left, Right, Left, Left / Right, Left ,Right, Right

Galley	One Step and two Hops For each hop the working leg makes an inwards circle in the air from the knee, thigh at 90° Left, Left, Left Often a turning step, towards the supporting leg
Feet Together Jump	Bringing the feet together on the ground (with weight on both) and make a two-footed jump, landing on the beat
Back Step	Essentially a Single Step, travelling backwards, with the working foot trailing in front and slightly turned out
Open Side Step	The same stepping as Double Steps, but travelling sideways (usually with the working foot crossing slightly behind)
Plain Caper	A spring from one foot to the other, with a small kick forwards with the working leg, from the knee
Figure and Chorus	A set sequence of steps to a phrase of music. Figures go in between the choruses; they are the equivalent of verses in a song. In this resource, the Choruses are the same each time
Hey	A weaving figure with the 3 dancers of each side of the set making the pathway of a figure of 8

Safe Practice Sheet

Particular points concerning morris dance technique and ideas to add to your usual warm up

Morris dancing is energetic and involves jumps and elevation and expansive use of the arms. It is therefore especially challenging on the ankle joint, the calf muscles, achilles tendons, quadriceps, gluteus muscles and shoulder joints, so the warm up needs to pay particular attention to these parts of the body. It is also high impact and so it is recommended that students dance in trainers and not barefoot. Where possible, a sprung floor is best.

Warming up

Warm Ups	Physiological and introduction to stylistic elements of morris	Notes
<i>Ceilidh dances</i> (Dance Sheet 1 p24)	<p>These are great for warming up, especially for cardiovascular and for team work.</p> <p>Good for introducing single and double steps</p>	<p>Try <i>Circassian Circle</i> and <i>Lucky Seven</i></p> <p><i>Lucky Seven</i> is particularly good for students who don't already know each other or for getting students to mix as it changes partners each time through the dance.</p> <p>Additional resources at www.efdss.org/resourcebank</p> <ul style="list-style-type: none"> • Warm Up Film Clips demonstrate each dance • Free audio recording of relevant tunes are available to download
<i>Ski Swing</i> arm circles	<p>The arm movements are important in morris dancing so it is good to use a warm up that focuses on mobilising the shoulder, elbow and wrist joints and introducing the style of flourish for later work with hankies</p>	<p><i>Ski Swing</i>, with additional forward arm circle on way up and backwards on way down, and using the end of it into a morris hanky flourish.</p> <p>Additional resources at www.efdss.org/resourcebank</p> <ul style="list-style-type: none"> • Warm Up Film Clips demonstrate this move with hankies, and without

Continued on next page

Warm Ups	Physiological and introduction to stylistic elements of morris	Notes																																																												
Stamp, Stamp, Clap (body percussion exercise)	<p>This is a good way to get a group to work on their own but together and focus the attention on rhythm, coordination and listening</p>	<p>Additional resources at www.efdss.org/resourcebank</p> <ul style="list-style-type: none"> Warm Up Film Clips demonstrate this exercise at slow speed and normal speed. <table> <tr> <th>Counts</th><th>Left</th><th>Right</th></tr> <tr><td>1</td><td>stamp</td><td></td></tr> <tr><td>2</td><td></td><td>stamp</td></tr> <tr><td>3</td><td>clap</td><td></td></tr> <tr><td>4</td><td>knee</td><td></td></tr> <tr><td>&</td><td></td><td>knee</td></tr> <tr><td>5</td><td>knee</td><td></td></tr> <tr><td>&</td><td></td><td>knee</td></tr> <tr><td>6</td><td>stamp</td><td></td></tr> <tr><td>7</td><td>clap</td><td></td></tr> <tr><td>8</td><td>knee</td><td></td></tr> <tr><td>&</td><td></td><td>knee</td></tr> <tr><td>1</td><td>stamp</td><td></td></tr> <tr><td>2</td><td></td><td>stamp</td></tr> <tr><td>3</td><td>clap</td><td></td></tr> <tr><td>4</td><td><i>shoulder</i></td><td></td></tr> <tr><td>5</td><td><i>pull</i></td><td></td></tr> <tr><td>6</td><td>stamp</td><td></td></tr> <tr><td>7</td><td>clap</td><td></td></tr> <tr><td>(8)</td><td>(rest)</td><td></td></tr> </table> <ul style="list-style-type: none"> Knee = a slap on the knee Shoulder pull = hands clasped with arms outstretched, then clasped hands pulled towards chest. These 2 movements are silent counts Can also be built into rounds (canon) 	Counts	Left	Right	1	stamp		2		stamp	3	clap		4	knee		&		knee	5	knee		&		knee	6	stamp		7	clap		8	knee		&		knee	1	stamp		2		stamp	3	clap		4	<i>shoulder</i>		5	<i>pull</i>		6	stamp		7	clap		(8)	(rest)	
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(8)	(rest)																																																													
Cool down	<p>Stretches – pay particular attention to: Achilles tendons, calf muscles, quadriceps, glutei and hamstrings.</p>																																																													

For further information about morris dance warm ups, see the Morris Contemporary Dance Resource at www.efdss.org/resourcebank.

Dance Sheets

Dance Sheet 1 - Ceilidh dances	24
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Dance Sheet 1 - Ceilidh dances

Ceilidh dances are social dances. Many of the dances do not dictate which foot to start on or exactly which steps to use, for example, skip steps or double steps can be used in the same dance, so dancers are free to vary the steps and be expressive, within the structure of the patterns and phrasing. You will see this with the dancers on the videos.

Musical structure: Most traditional tunes have an 8 bar phrase which is then repeated (called the 'A' music) and a different 8 bar phrase which is also repeated (the 'B' music), making a total of 32 bars.

Formation: Both these dances are for pairs in one big circle. Start standing side-by-side with your partner and all holding hands in a circle.

NB traditionally pairs of mixed gender (male on the left, female on the right when standing side-by-side). However, this is not essential and may not always be appropriate. You can use Y (female) and X (male) for same gender pairs.

Dance: Circassian Circle (Film Clip 17)

Music: *Upton-upon-Severn Stick Dance* (p41)
(or any 32 bar jig, polka or reel)

Music	Dance
A1	All forward and back (into the middle and out) 4 steps each way. Repeat
A2	Ys forward 3 steps, jump and clap, and back 4 steps Xs the same
B1	Swing Taking a crossed 2 hand hold with your partner (one person crosses their arms and the other takes their hands), swing clockwise round for 16 steps
B2	Promenade Keeping the 2 hand hold, turn so you are side-by-side with your partner and facing anti-clockwise around the room, one pair behind the other. Xs should have their left shoulder towards the centre of the circle. Dance forwards around the circle for 16 steps

Dance: Lucky Seven (Film Clip 18)

Music: *The Dark Girl Dressed in Blue* (p42)
(or any 32 bar jig, polka or reel)

Music	Dance
A1	All Circle Left for 16 steps
A2	All forward and back (into the middle and out) 4 steps each way. Repeat
B1	Grand Chain Turn to face your partner and give Right Hand , pull past this partner and keep moving forwards, passing the next person and the next, with alternate hands, until you reach the seventh person (your partner is number 1)
B2	Swing Taking a crossed 2 hand hold with your new partner (one person crosses their arms and the other takes their hands), swing clockwise round for 16 steps

Dance Sheet 2 - Morris dance sections: Valentine

Please use in conjunction with the **Glossary** (p19) and **Film Clips** (www.efdss.org/resourcebank)

Valentine from the village of Ascot-under-Wychwood (**Film Clip 2** - complete dance, as danced traditionally)

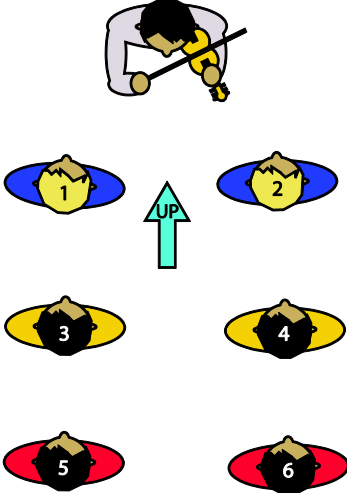
Please note - you will see a short preparatory phrase of steps at the end of the musical introduction, before the dance begins proper. These steps are: 2 Back Steps, Feet Together Jump (described below). They also appear in the chorus and figure 2: Hey. You may add this into your work, once the dancers are familiar with the form, style and technique. For the purposes for this Unit of Work, we are only using two figures (the first - Foot Up and the fifth – Hey) and the first chorus of the complete dance.

Traditionally, in this dance, dancers start on mirroring feet, the odd side dancers (1,3,5) stepping on the LEFT foot and the even side dancers (2,4,6) stepping on the RIGHT foot. However, it is perfectly acceptable when first learning morris dancing, to all start on the same foot and adapt any steps and figures to suit your dancers. The table below is notated for the odd side of the set (dancers 1,3, 5), dancers on the even side start on the opposite foot. For further details of Cotswold morris dancing technique and style, please see the Morris Contemporary Dance Resource at www.efdss.org/resourcebank.

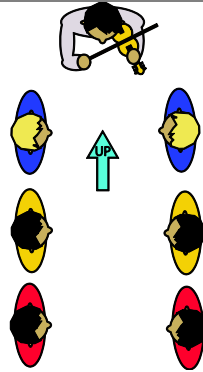
Music: Valentine 6/8 Jig time (p43), and audio recording available for free download at www.efdss.org/resourcebank

1x 6/8 bar (1 2 3 4 5 6) = 2 pulses in a 6/8 bar, counted as 1 (&) a 2 (&) a (the (&) being silent with no steps, so does not appear in the counts below)

Musical structure: This tune has two 8 bar phrases, the A and B music. For this dance it is played 1A, 3Bs. (NB in the video and audio there is also a section with *slows* (also referred to in some music notation as the C music), which is the B music played thus: first 2 bars 6/8 as is, then 4 bars of half speed and in 2/4 (replacing bar 3 and 4 of the 6/8), then the last 4 bars of the 6/8 as is).

Musical Phrase	Bars	Counts (Pulse)	Valentine Step Sequence	Film Clip	Illustration
Figure 1: Foot Up				4	
			Start all facing UP , towards the musician/s		
A1		a	Arms up & Anacrusis Jump - from 2 feet to 1 foot R		
	1	1 a 2 a	Double Step - step L , step R , step L , hop L	5a and 5b	
	2	3 a 4 a	Double Step - step R , step L , step R , hop R travelling a short way forwards during the 2 double steps		
	3	5 6 a	Galley - step L (arms out to side), 2 hops L L (on each hop the working leg makes an inward circle in the air from the knee, thigh at 90°)	6	
	4	7 8	Feet Together Jump		
	5-8		Repeat 1 st time – the Galley turns half way round to face down 2 nd time – the Galley - turns to face corner, in preparation for the Chorus		

Musical Phrase	Bars	Counts (Pulse)	Valentine Step Sequence	Film Clip	Illustration
Chorus				7	
			Start all facing your CORNER 1st corners (dancers 1 and 6) [then 2nd corners (2 and 5) then 3rd corners/middles (3 and 4)]		
B1		a	Arms up & Anacrusis Jump		
	1	1 a 2 a	Open Side Step - step L, step R, step L, hop L	9a and 9b	
	2	3 a 4 a	Open Side Step - step R, step L, step R, hop R		
	3	5 6	2 Hanky Waves and Bow (2 counts each)	8a and 8b	
	4	7 8			
		a	Arms up & Anacrusis Jump		
	5	1 a 2 a	Double Step	5a and 5b	
	6	3 a 4 a	Double Step to cross over towards your partner's position (passing right shoulder), turn around to face them (having passed but still near the middle of the set)	10a, 10b and 10c	
	7	5 a	Back Step - step L, hop L		
		6 a	Back Step - step R, hop R back into your partner's place during the 2 Backsteps		
	8	7 8	Feet Together Jump		
B2	9 -	1 - 8	Repeat twice more for 2 nd Corners (dancers 2 & 5) and 3 rd		
B3	24	1 - 8	(dancers 3 & 4) Corners		

Musical Phrase	Bars	Counts (Pulse)	Valentine Step Sequence	Film Clip	Illustration
Figure 2: Hey				11a and 11b	
			Start all facing your Opposite , across the set		
First half of Hey					
A		a	Arms up & Anacrusis Jump		
	1	1 a 2 a	Double Step	5a and 5b	
	2	3 a 4 a	Double Step	10a, 10b and 10c	
	3	5 a	Back Step		
		6 a	Back Step		
	4	7 8	Feet Together Jump on the spot, facing across set		
5-8		Repeat for second half of Hey			

Description of Hey Pathways

Pathway: Figure of 8

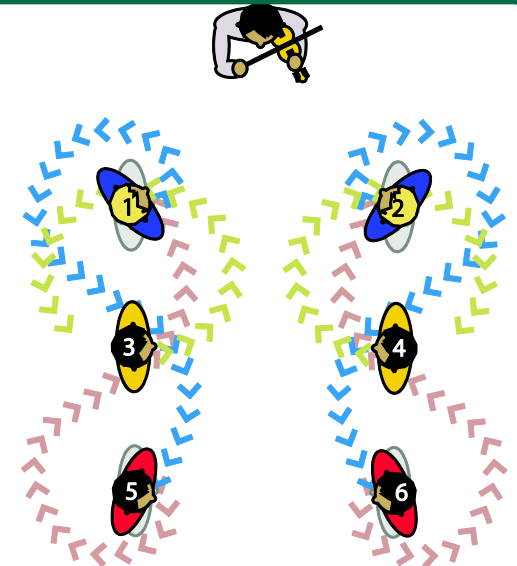
First half -

Tops (1 and 2) turn out, cross in front of **Bottoms** and finish at the bottom of the set

Bottoms (5 and 6) turn out, cross after **Tops** and finish at the top of the set

Middles (3 and 4) loop up the middle of the set, following the **Tops** and end up back where they started

Second half - is the same with the **Middles** going down the set, following the **Tops** (who are at the bottom of the set at this point)



Dance Sheet 3 - Morris dance sections: Black Joak

Please use in conjunction with the Glossary (p19) and Film Clips (www.efdss.org/resourcebank)

Black Joak from the village of Adderbury (**Film Clip 3** - complete dance, as danced traditionally).

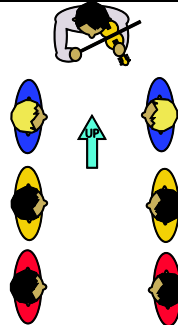
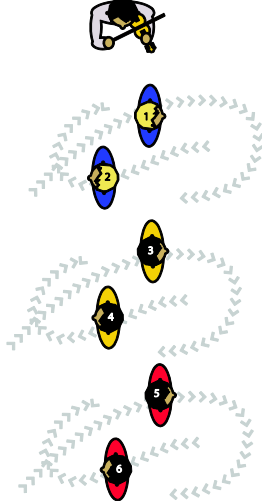
Please note - you will see a short preparatory phrase of steps at the end of the musical introduction, before the dance begins proper. These steps are: 4 plain capers and stick clashes (described below). They also appear in the Chorus and Figure 1: Back to Back. You may add this into your work, once the dancers are familiar with the form, style and technique. For the purposes for this Unit of Work, we are only using one figure (third figure - Back to Back) and the chorus of the complete dance.

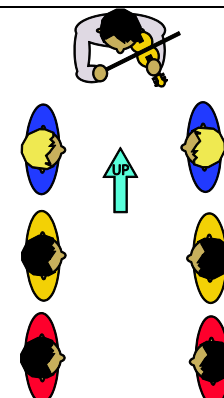
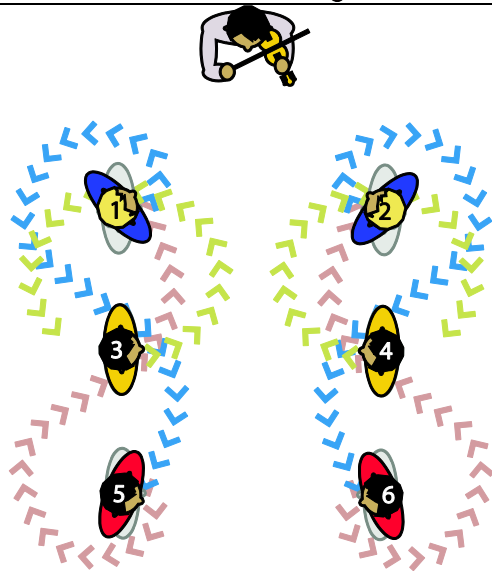
Traditionally, in this dance, dancers start on same foot, stepping on the LEFT foot. It is perfectly acceptable, when first learning morris dancing, to adapt any steps and figures to suit your dancers. For further details of Cotswold morris dancing technique and style, please see the Morris Contemporary Dance Resource at www.efdss.org/resourcebank.

Music: Black Joak 6/8 Jig time (p44) and audio recording available for free download at www.efdss.org/resourcebank

1x 6/8 bar (1 2 3 4 5 6) = 2 pulses in a 6/8 bar, counted as 1 (&) a 2 (&) a (the (&) being silent with no steps, so does not appear in the counts below)

Musical structure: This tune has one 6 bar phrase, the A music, and one 10 bar phrase, the B music. For this dance it is played 2As, 2Bs

Musical Phrase	Bars	Counts (Pulse)	Black Joak Step Sequence	Film Clip	Illustration	
Figure 1: Back to Back				12		
			Start all facing your Opposite , across the set			
A1		a	Arms up & Anacrusis Jump - from 2 feet to 1 foot R			
	1	1 a 2 a	Double Step - step L, step R, step L, hop L	5a, 5b and 5c		
	2	3 a 4 a	Double Step - step R, step L, step R, hop R to pass right shoulder with your opposite and end up all one line in the middle of the set, left shoulder with your partner			
	3	5 a	Back Step - step L, hop L			10a, 10b and 10c
		6 a	Back Step - step R, hop R to back out to place during the 2 Back Steps			
	4	7 8	Feet Together Jump , clashing sticks with your opposite as you land			
	5-6	9 10 11 12	4 Plain Capers (4 springs from one for to the other L, R, L, R) & Stick Clashes (bottom, top, bottom, top)	13a, 13b and 13c		
A2	7-12		<i>Repeat passing left shoulder and ending right shoulder in line</i>			

Musical Phrase	Bars	Counts (Pulse)	Black Joak Step Sequence	Film Clip	Illustration
Chorus				14a and 14b	
			Start all facing your opposite , across the set		
B1	1-2	1 2 3 4	8 Stick Clashes: to opposite, to diagonal right (back hand), to diagonal left, to opposite (back hand),	15	
	3-4	5 6 7 8	to opposite (back hand), to diagonal left, to diagonal right (back hand), to opposite		
			Half Hey – pathway as Valentine, figure of 8 (see Dance Sheet 2)	11a and 11b	
		a	Arms up & Anacrusis Jump		
	5	1 a 2 a	Double Step	5a and 5b	
	6	3 a 4 a	Double Step		
	7	5 a	Back Step	10a, 10b and 10c	
		6 a	Back Step to back into place during the 2 Back Steps		
	8	7 8	Feet Together Jump on the spot, facing across the set.		
		9-10	9 10 11 12	4 Plain Capers & Stick Clashes with opposite (bottom, top, bottom, top)	
B2	11-20		<i>Repeat</i>		

Dance Sheet 4 - Morris words/phrases

- Morris words/phrases**

Powerful Graceful In the air Out of the air Up Jump Leap Height Float Anticipation Energy Elevation Surge Connection to music Connection to other dancers Spaces Spacing Lines Rhythm Pattern Symmetry Structure Extension Arms

- Action words**

Under Over Through Round Around

Under / Powerful / Arms	Round / Graceful / Structure	Around / In the air / Extension
Through / Out of the air / Lines	Under / Up / Rhythm	Over / Jump / Pattern
Around / Leap / Connection to music	Through / Height / Connection to other dancers	Under / Float / Spacing
Over / Anticipation / Elevation	Around / Elevation / Surge	Round / Energy / Spaces
Under / Surge / Energy	Over / Connection to music / Anticipation	Through / Connection to other dancers / Float
Round / Spaces / Leap	Around / Spacing / Height	Over / Lines / Jump
Through / Rhythm / Out of the air	Around/ Pattern / Up	Through / Symmetry / Leap
Round / Structure / In the air	Through / Extension / Graceful	Round / Arms /Powerful



Dance Sheet 5 - Early Morris Dancers

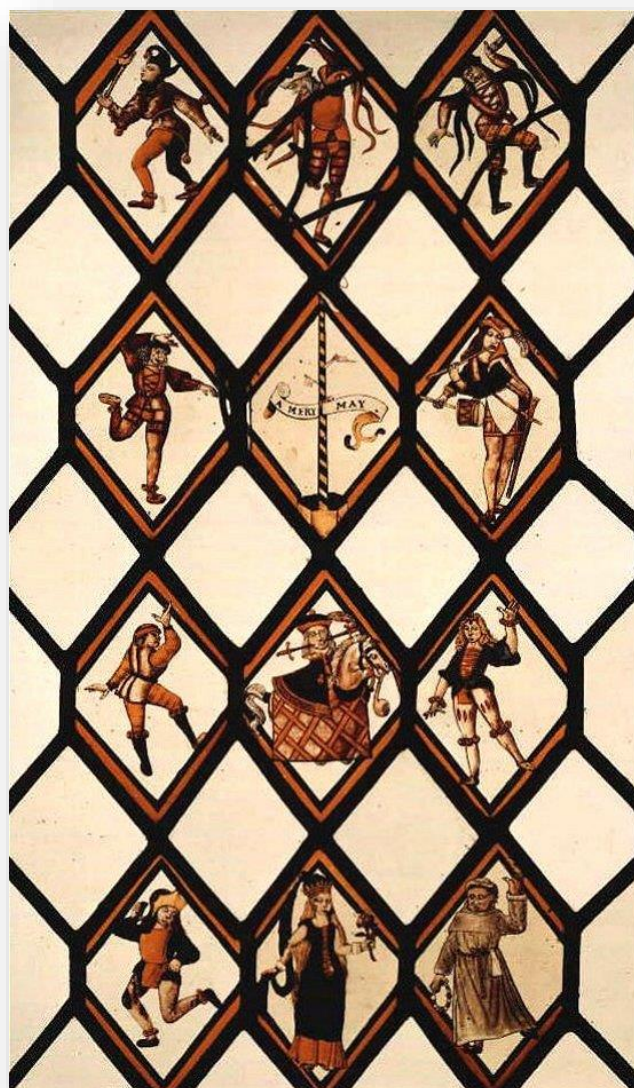
William Kempe



William Kempe with pipe and tabor player Thomas Slye, from *Nine Days Wonder*. He was one of Shakespeare's company and in 1600 he danced from London to Norwich, 118 miles.

The Betley Window

The question of its age is controversial. Its existence was not widely known until 1788, but it is believed to date from the 16th or 17th century, possibly made earlier than 1535.



The Munich Morris Dancers



Made by the sculptor Erasmus Grasser in 1480, the Morris Dancers rank among the most valuable items in the Münchner Stadtmuseum's collections. The name given to the figures most likely derives from leap dances developed by the Moors which were later performed at the major European courts.

The first recorded mention of Erasmus Grasser dates back to 1475. In a submission to the Munich City Council during that year, the guild of "Painters, Carvers, Embroiderers and Glaziers" sought to prevent the young sculptor from the Palatinate from being granted the status of "Master Craftsman". In their document, Grasser is characterized as a "disruptive, promiscuous and disingenuous knave".

www.muenchner-stadtmuseum.de/muenchner-stadtmuseum/highlights/grassermohr.html







Music Sheet 1 - Ceilidh dance tunes

Dance: Circassian Circle

Additional resource: two audio recordings of this tune are available for free download at www.efdss.org/resourcebank. Oli Matthews plays one recording slowly to help aural learning, and the other recording is played up to speed.

Upton-upon-Severn Stick Dance

Adaptation of *Twin Sisters* collected from Malon Hamilton by Maud Karpeles
Orange, Vermont, USA, 2 Aug 1929 - www.vwml.org/record/MK/1/3/5131

Traditional



As with the morris dance tunes, ceilidh dance tunes are also open to musician's different interpretations.

Music Sheet 2 - Ceilidh dance tunes

Dance: Lucky Seven

Additional resource: two audio recordings of this tune are available for free download at www.efdss.org/resourcebank. Oli Matthews plays one recording slowly to help aural learning, and the other recording is played up to speed.

The Dark Girl Dressed in Blue

Trad. arr. Oli Matthews



As with the morris dance tunes, ceilidh dance tunes are also open to musician's different interpretations. In this tune, the end 2 bars particularly may differ.

Music Sheet 3 - Morris dance tunes

Morris dance tunes often have many variations, some played in a dotted rhythm and other not. Some play with slightly different ornamentations and ends of phrases as morris sides have developed their own interpretation.

Dance: Valentine from the village of Ascot-under-Wychwood.

Additional resource: two audio recordings of this tune are available for free download at www.efdss.org/resourcebank. Oli Matthews plays one recording slowly to help aural learning, and the other recording is played up to speed.

Valentine

Trad. arr. Oli Matthews



Please note, for the purposes for this Unit of Work, we are only using two figures and the first chorus of the complete dance (1A music for each figure, 3Bs for the chorus).

The Full English digital archive contains notes about this dance which you can find here: www.vwml.org/record/CJS2/11/2/41.

This tune which was collected by E. Spring and published by The Morris Ring in 1974.

Music Sheet 4 - Morris dance tunes

Morris dance tunes often have many variations, some played in a dotted rhythm and other not. Some play with slightly different ornamentations and ends of phrases as morris sides have developed their own interpretation. Here you see a 1916 version and Oli Matthew's version (2014). Audio recordings of Oli Matthew's tune are available at www.efdss.org/resourcebank.

Dance: Black Joak (Joke) from the village of Adderbury

Please note, for the purposes for this Unit of Work, we are only using one figure and one chorus of the complete dance (2As for the figure, 2Bs for the chorus).

Black Joke (Adderbury)

Collected from William Walton by Janet Blunt, 15 June 1916, Adderbury, Oxon
www.vwml.org/record/JHB/17/5

Traditional



Black Joke

Trad. arr. Oli Matthews



Case Study and Extension Task

The original project with Stantonbury Campus (a community secondary school for students aged 11-18years) was a joint project with year 10 GCSE dance and music students, learning about both ceilidh and Cotswold morris dance traditions.

It was crucial that the dance and music teachers worked closely with the folk dance and music artists throughout the project in order to develop both the high-quality performance piece and a model for this resource.

The performance debuted as part of the national showcase conference, *From Archives to Action!* on 25 June 2014 at Town Hall, Birmingham.

These notes are given as extension activities for dance and music students working together (e.g. Dance and Music GCSE).

Topics covered

- Looking at stylistic differences within folk music and dance eg music students looking at melodic and rhythmic changes in morris dance tunes from tradition to tradition and dance students looking at stylistic differences in technique between morris and contemporary dance (eg feet pointed or relaxed)
- Dancers learnt morris dance stepping and figures, working together in set formation
- Dancers and musicians learnt about different morris traditions
- Musicians learnt different forms within different styles of ceilidh music: *jigs*, *reels*, *hornpipes*, and *polkas*, learning tunes by ear, working in small groups
- Creative elements within the morris dance and music, and choreographing/arranging in their own style
- All students learnt a different ceilidh dance as a warm up at the start of each collaborative session. An important aspect of good musicianship when playing for dancing is to have at least some understanding of the dance and what the dancers need in terms of rhythm, tempo and energy. Important for the dancers, is to learn to listen to the phrasing of the music as it soon clearly tells you when the figure will change, without having to count.

Use of The Full English digital archive (www.vwml.org)

- One of the most useful tools from the digital archive is the variety of versions of some of the morris jigs. The jig *Black Joak* in particular has been interesting for the students to research online, looking at the melodic and rhythmic changes through the different traditions
- Having original transcriptions has enabled students to see how dance and music notation was written in the early 20th Century and how it has changed to the present day
- Students also really enjoyed looking at the history of when, where and who collected the transcriptions.

Composition task for dance and music students working together

- All together - discussion about collaboration between music and dance – what music students have to be aware of, what dance students have to be aware of
- Demonstration of solo dancer and musician (film clip 1) – all students to comment on observations of the collaboration between the two performers
- Split into 3 groups of approximately 6 dancers and 4 musicians in each group

Each group has a different focus

1. **Tempo** – explore what happens when you change the tempo. Think about slower/faster/slowing/speeding up/ a combination.
2. **Tacits** – find a place where the musicians stop playing and/or the dancers stop dancing and explore the ways of leading back in to the music/dance. Think about breath, anacrusis, anticipation into moving, surge of music.
3. **Rhythm** – Explore the jumps and syncopation. Think about which beat the emphasis is on and how that can affect the dance – jumps in particular.

Musicians

- Pauses in music, focus point on re-entry/ coming in together
- Articulation within each phrase, what do the dancers need to support them?

Dancers

- Phrasing and flow from one section to the next by watching the musician so dance and music can connect
- Articulate to the musicians what tempo/energy you need and when

- Bring all students back together and perform for each other – comment on collaborative features observed.

GCSE Dance Set Piece - Appreciation and critical analysis

Cotswold Morris Dance

Ref: AQA Dance Spec 4230 from June 2014

- This section of the resource is aimed at linking the experiential learning of the Unit of Work with the Set Piece, for example, David Bintley's *Humbolt's Hog Nosed Skunk Flea* from 'Still Life' at the Penguin Café. The piece is based on morris dancing and the music is in 6/8, jig time
- For more information see David Bintley's [Inspiration for 'Still Life' at the Penguin Café](#)



Comparative Tasks

- Watch David Bintley's *Humbolt's Hog Nosed Skunk Flea* from 'Still Life' at the Penguin Café
- What steps/elements/characteristics are clearly recognisable as Cotswold morris? For example these steps can be recognised
 - Plain capers
 - Double Steps
 - Leapfrogs
 - Hey
 - Clear floor patterns (pathways)
 - Elevation
 - Energy/Dynamics

Other Cotswold morris steps/figures that have not been learnt in this Unit of Work but are also clearly recognisable in the piece are:

- Single Steps
- Rounds
- Half Gyp
- Slows
- Half Capers

- Costume:
 - How traditional is the costume?
 - Describe some of the decorations, for example, *Baldricks* (ribbons crossing over the chest)
- Looking at the similarities and differences, describe the dance and music, using appropriate vocabulary, for both the morris dancing they have learnt and the ballet. This can be done as a piece of written work and/or as a group discussion.

Discussion points could be:

Movement vocabulary

- Which muscles are mostly used in morris dancing?
- How high do dancers jump?
- How is that achieved?
- How would you describe the whole body movement? Arms? Legs?
- Where is the movement initiated from?
- What gestures are used?
- What are the relationships between the dancers

Use of dynamics

- How much energy do dancers need?
- Speed/ Tempo – how fast does it need to be to enable the stepping, elevation and style of morris?

Expressive and interpretative

- What is the relationship with the musical accompaniment? The musician?
- How did the music make you feel?
- What aspects of the music enhance the dance?
- How did the morris dance make you feel? (consider both hanky and stick dance)
- Use of props - hankies/bells/sticks - what does it add to the dance?

Some differences might be:

Action/Item	Ballet	Morris
Elevation - jumps	There is an illusion of height – the dancers lift their legs up under them but the body doesn't jump higher	The whole body jumps up in the air
Travelling steps (stepping)	The dancers use a skip step	Dancers use traditional single or double steps
Travelling steps (stepping)	The dancers feet keep low to the ground	There is greater space between the dancers' feet and the ground, as they are stepping
Musician/s	The orchestra sits in the pit	The musician/s are in the same space as the dancers
Tempo	The music is fast. Perhaps too fast for traditional morris steps e.g. double steps?	The music is dictated by the dancer/s in real time
Rhythm	The rhythm / emphasis is different to morris tunes. It has amore 'square' feel.	The morris tune rhythms inherently enable single and double steps to be danced. They have a more 'swung' feel.
Character	The Flea dances in the set and crucially makes an even numbered set. In similarity rather than difference, the flea takes the role of the jester.	The Fool dances in and out of the other dancers and is not usually a crucial dancer in the set. The fool is a character who jests with the audience and other dancers

Creating New Work

Based on the students' experiential learning in the Unit of Work and the research and discussions from the Comparative Task, the students can discuss approaches they might consider when creating new work based on traditional forms of dance.

Discussion points could be:

- How important is it to maintain 'authenticity' and 'roots' in order to remain connected to the tradition when being inspired by a traditional style of dance?
- How important is it to gain a sound knowledge of traditional steps, the different morris *traditions* (as described earlier), music, movement vocabulary and use of dynamics?

Further study tasks

- Research and discuss the historical and social context of Cotswold morris dancing
- Research David Bintley's reasons for choosing the Flea and morris dancing.
- Research other choreographers, in different styles, that have used folk dance in their work e.g. Hofesh Shecter
- Where can you find out about local morris dancing?

Useful Links

- [Morris Contemporary Dance resource](#) by Benjamin Dunks and Laurel Swift
- [History and the Morris Dance: A Look at Morris Dancing from Its Earliest Days Until 1850](#) by Dr John Cutting
- [A Handbook Of Morris Dances](#) by Lionel Bacon
- [Morris Booklets and Notes](#) by Roy Dommet
- [Absolutely Classic - The Music of William Kimber \[CD\]](#) published by EFDSS
- [Way of the Morris \[DVD\]](#) by Tim Plester
- The three national organisations of morris sides:
 - [The Morris Federation](#)
 - [Open Morris](#)
 - [The Morris Ring](#)



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