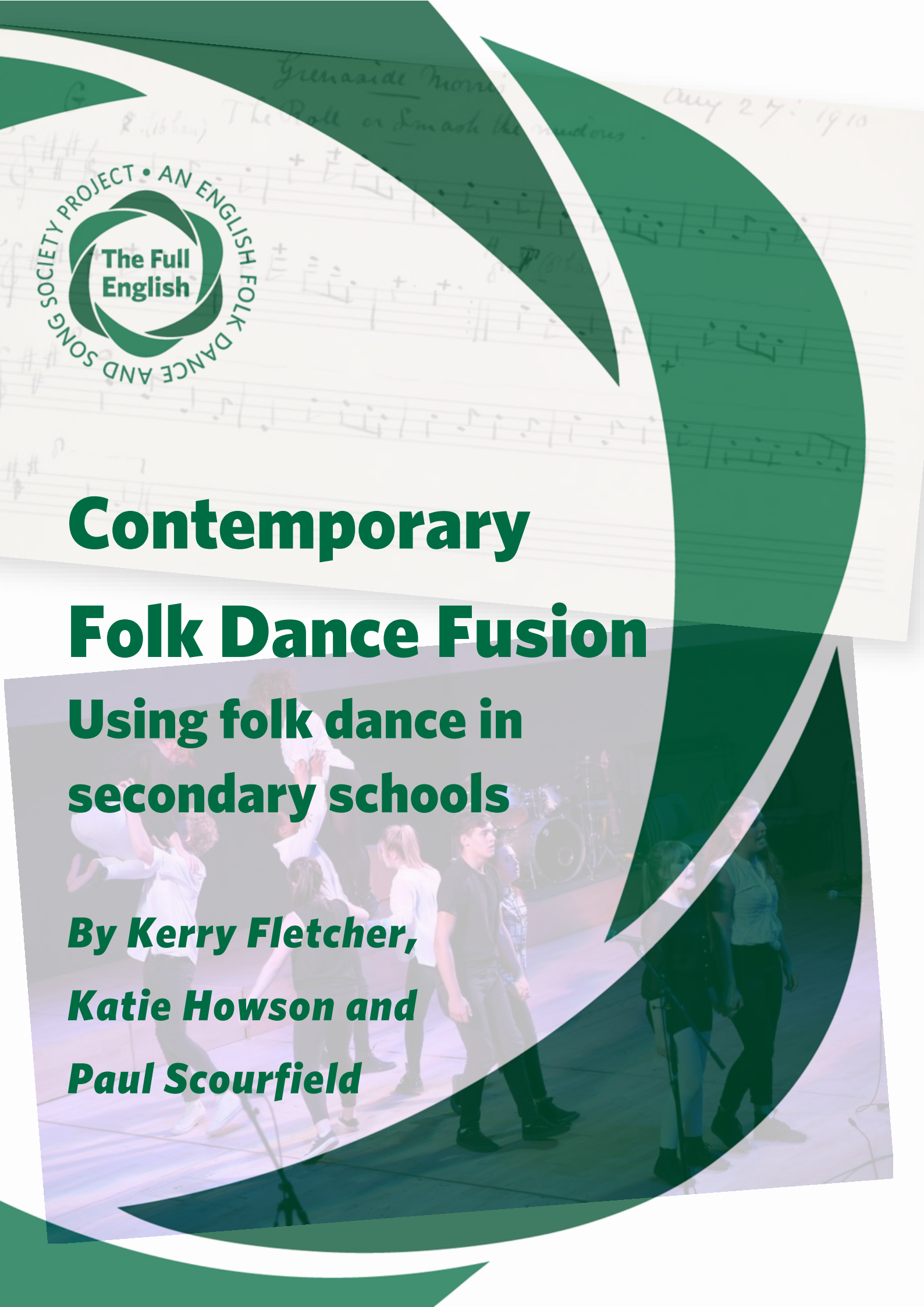




Contemporary Folk Dance Fusion

**Using folk dance in
secondary schools**

***By Kerry Fletcher,
Katie Howson and
Paul Scourfield***





*Unlocking hidden treasures of
England's cultural heritage*
Explore | Discover | Take Part

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.



Supported by

The National Lottery[®]

through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2014

Written by: Kerry Fletcher, Katie Howson and Paul Schofield

Edited by: Frances Watt

Copyright © English Folk Dance and Song Society, Kerry Fletcher, Katie Howson and Paul Schofield, 2014

Permission is granted to make copies of this material for non-commercial educational purposes. Permission must be sought from EFDSS for any other use of this material.

EFDSS is a Registered Charity in England and Wales No.3050999

Contents

1. Teaching Notes	4
2. Background	4
3. Perceptions of folk dance and music	5
4. The material and how we used it	6
5. Accompanying music	7
6. Song – Lucy Wan	8
7. The Dances	10
• Ceilidh dances	11
• Couple dance	14
• Molly dance	15
• Step dancing	17
• Broom Dance	19
8. Music	21
• Smash the Windows	21
• The Recovery	21
• Harry Cox's Schottische	22
• George Green's College Hornpipe	22
• Pony Trot Polka	22
• Starry Night for a Ramble	23
• Pigeon on the Gate	23
• Cross Hand Polka	24
• Four Hand Reel	24
9. Links	25
10. Biographies	27

Teaching notes

This resource is for dance teachers and dance artists working with students studying dance in secondary school. It is based on a project with KS5 A level students working across dance, drama and music at Impington Village College, Cambridge. It can easily be adapted to KS3 & 4 by pitching the creative tasks at the appropriate level and choosing an age/subject appropriate theme and song as the stimulus.

Background

We developed the project using folk dance and music, as a new language for the students, to explore a narrative theme, from the stimulus of a folk song. We created a fusion of folk with contemporary dance with original arrangements of the traditional music. This was a new approach for us to employ folk dance language to inform contemporary dance movement and accompanying music by considering traditional material with a more dramatic eye. The work has since been used as a stimulus for further work in drama.

The school wanted a challenging theme and, we found them the song *Lucy Wan*, the story is one of incest & soricide (sister murder) – they were excited! This is clearly a subject for much discussion and debate about moral issues and was used fully to explore the theme and inform the dance and music. It must be stressed that we discussed the content of the song with the school in advance, to approve the use of what could be controversial themes.

The song was collected from Charlotte Dann in Cottenham, 3.4 miles from the school, where one of the students lived. The students really enjoyed the pictures and information from the archives, especially knowing the material was collected close to where they live.

Prior to our first session, the students developed the theme '*Love me or kill me*', whilst we chose tunes and dances from East Anglia, wherever possible from close to Impington and from within the archive. Our challenge was then to find a way to use the folk dances and tunes, to make them meaningful as a dance language and musical score, informed by the dramatic theme.

Perceptions of folk dance and music

In our introduction session we talked about the students' perceptions of folk dance and music and there were, unsurprisingly, some negative associations such as primary school memories of being forced to dance with the opposite sex in country dancing and "*morris dancers are all old men with beards*"— these ideas were soon dispelled as they learnt the dances and genuinely enjoyed the experience of dancing together with live music and were able to see images and video clips of contemporary folk dancers of all ages and backgrounds.

'Was especially worried about the accordions!....but I love it now!' student

As practitioners, we were delighted with their openness and positive attitude to learning the traditional dances, and with how quickly they learned and improvised around the traditional material. And we have been challenged too and excited by it, as summed up by our lead musician, Katie Howson:

'The experience of exploring the opportunities traditional dance forms could present in a dance piece based on narrative and a range of emotions - elements not normally found in traditional dance. A challenge to change the mood of the music whilst retaining the integrity of the original style.'

The teamwork nature of the folk dances really challenged the students. One comment was that the project had helped make them closer as a group, in particular through the Molly dance, as they all had to work together and rely on each other to make it work, especially with the progression.



*Photo: Impington Village College students performance at The Full English national showcase conference 2014
(Photographer Roswitha Chesher)*

The material and how we used it

We used:

- *Lucy Wan* - the song and our imagined back-story
- *Birds a Building* - one of the few remaining traditional Molly dances
- *Lucky Seven, The Waves of Tory* and *The Seven Step Schottische* - Ceilidh (social) dances
- *The Comberton Broom Dance*
- *Step dance* – developed from improvised steps, inspired by local and Appalachian step dancing

How we used it:

- Delivered the traditional material first, then gave choreographic tasks and built a series of dance sketches.
- The students influenced the traditional material chosen and had input on how to use it creatively.
- Much discussion about the story and back-story and the possible relationship between the brother and sister.
- Choosing only elements, and not whole dances, to mix with their own choreographed contemporary phrases.
- Devised creative tasks and improvisations around the folk dance to develop new material, such as:
 - used different dynamics and actions for emotional qualities, informed by folk dance;
 - changed the feel of upbeat tunes to match the dramatic theme; used the *The Comberton Broom Dance* to explore the back story - as a domestic implement, seductive tool and weapon;
 - used the couple dance (*The Seven Step Schottische*) - to physically connect the 2 characters (brother and sister) closely;
 - used the Molly dance (*Birds a Building*), as a formal and set dance with all dancers doing the same thing, to represent the family/society conforming. With that, we had solos breaking out from the lines to express the inner anguish of the brother and sister;
 - used the *Ceilidh dances* to develop characters, help tell the story, connect the dancers, link duets and solos;
 - used *Step dance* for dramatic emphasis.

Accompanying music

The tunes used are drawn from the local repertoire, largely recorded in the early twentieth century from traditional musicians.

The project used live musicians in the room with the students during classes.

Important aspects of working with live musicians

- Interplay of energy between dancers and musicians
- Each musical 'performance' will be different in some way
- Negotiation is possible:
 - Tune
 - Tempo
 - Length of dance
 - Changes within the piece – eg tempo, rhythm, “punctuation”
 - Introduction / count in etc ...
- What happens when there's no musician there?
 - Recording to dance to *and/or*
 - Recording for students to learn the tune and they *diddle* for dancing

Features & conventions of traditional dance music

- Short repeated phrases – easy to memorise
- Very rhythmic
- Many different tune types & rhythms
- Phrasing & structure – “punctuation” reflected in movements in the dance
- It's not emotive/expressive & has no narrative theme
- It's functional, for dancing to

Song - Lucy Wan

This song deals with incest and murder. One version of the song was collected in Cottenham, Cambridgeshire. It has fragments of verses that are found in fuller versions of the song found across the UK, and over in the Appalachians too. Scottish versions are given in Francis J. Child's Ballad collections where it commonly referenced as 'Child 51'. The Child ballads collection are generally agreed to be one of the most important collections and record of English traditional ballads and folk song.

The song is known by other names too including: *Fair Lucy, Lucy Wan, Lizzie Wan, Lucy, The Bloody Brother, Blood on the Lily White Shirt, The Cruel Brother, Dear Son Edward, How Come That Blood on Your Shirt Sleeve?, What is That Blood on Your Shirt Sleeve?, How Come That Blood Upon Your Coat, The Little Yellow Dog, The Murdered Brother, Percy, What's on Your Sword? Ronald, What Blood on the Point of Your Knife?, My Son, David, Edward, Edward or Ronald.*

Martin Carthy MBE recorded this song and said the following about it:

"The song is one of those rare birds in the British Isles tradition which deals with the great taboo of incest, and it does so bluntly and succinctly. The attitude in most parts of our society is still one of hiding and not talking about it as evinced in the ... BBC decision to cut love scenes from the Australian soap opera "Neighbours" between actors playing a half brother and sister. I remember when I first started singing the song twenty five years ago, a friend who was a social worker—very excited at hearing a song on the subject—telling me that of all the problems he had to deal with, incest was far and away the most common, and any attempt to move discussion into the mainstream is still firmly resisted."

Martin Carthy is an English folk singer and guitarist who has remained one of the most influential figures in British traditional music, inspiring contemporaries such as Bob Dylan and Paul Simon and later artists such as Richard Thompson.

The lyrics of both versions are given overleaf.

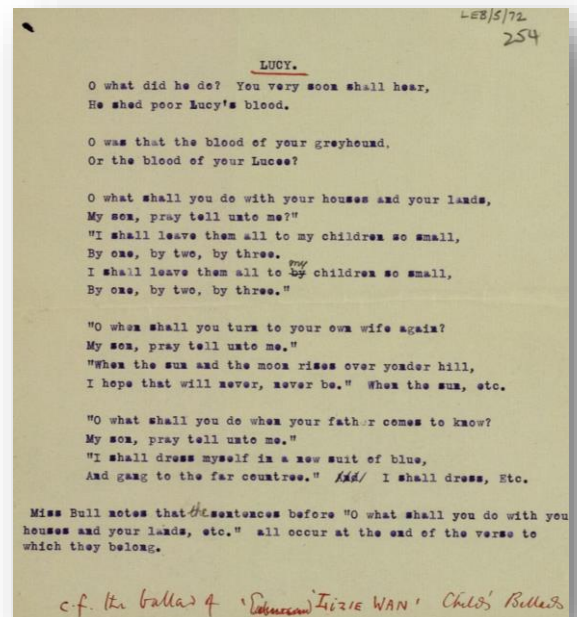


Photo: Original manuscript from The Full English digital archive

Lucy Wan

Fair Lucy she sits at her father's door
Weeping and making moan,
And by there come her brother dear,
"What ails thee, Lucy Wan?"

"Oh I ail and I ail, dear brother," she cries,
"And I'll tell you the reason why:
For there is a child between my two sides
That's from you, dear brother, and I."

And he's drawn out his good broadsword
That hung low down by his knee,
And he has cutted off poor Lucy Wan's head
And her fair body in three.

And outen then come her thick heart's blood
And outen then come the thin,
And he is away to his mother's house,
"What ails thee, Geordie Wan?"

"Oh what is that blood on the point of your
sword?
My son come tell to me."
"Oh that is the blood of my greyhound,
He would not run for me."

"But your greyhound's blood it was ne'er so red,
My son come tell to me."
"Oh that is the blood of my grey mare,
She would not ride with me."

"But your grey mare's blood it was ne'er so clear,
My son come tell to me."
"Oh that not the blood of my grey mare
But 'tis the blood of my sister, Lucy."

"Oh what will you do when you father comes to
know?
Son come tell on to me."
"Oh I will set forth in the bottomless boat
And I will sail the sea."

"And when will you come back again?
My son come tell to me."
"When the sun and the moon dance on yonder
hill
And that may never be."

Lucy

The version collected in Cambridgeshire was collected from Charlotte Dann (nee Few) by Ella Bull, and has fragmented verse. It is included in the Lucy Broadwood collection of material in The Full English digital archive

Tune: www.vwml.org/record/LEB/5/70/2

Lyrics: www.vwml.org/record/LEB/5/72

O what did he do, You very soon shall hear
He shed poor Lucy's blood.

O was that the blood of your grey hound
Or the blood of your Lucy?

O what shall you do with your houses and your
lands
My son pray tell unto me

I shall leave them all to my children so small,
By one by two by three.

I shall leave them all to my children so small,
By one by two by three.

O when will shall you turn to your own wife again
My son pray tell unto me

When the sun and the moon rises over yonder
hill
I hope that will never never be.

When the sun and the moon rises over yonder
hill
I hope that will never never be.

O what will you do when your father comes to
know
My son pray tell unto me

I will dress myself in a new suit of blue
And gang to the far country.

I will dress myself in a new suit of blue
And gang to the far country.

The Dances

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. Some tunes are longer and have a C music (48 bars) and some a C and D (64 bars) music.

Ceilidh dances

Ceilidh dances are social dances. Many of the dances, except for couple dances, do not dictate which foot to start on or exactly which steps to use, for example, skip steps or double steps (step, step, step, hop) can be used in the same dance, so dancers are free to vary the steps and to be expressive, within the structure of the patterns and phrasing.

Dancing notes

- 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.
- Traditionally, the 'top' of the set is nearest the musicians, and the 'bottom' of the set is furthest from the musicians. 'Up the set' is towards the musicians, and 'Bottom of the set' is away from the musicians.



Photo: pupils at Durham Johnston Comprehensive School learning ceilidh dances
(Photographer Durham Johnston Comprehensive School)

Ceilidh Dance: Lucky Seven

Music: *Smash the Windows* (or any 32 bar jig, polka or reel). A recording of Paul Scourfield playing *Smash the Windows* is available for free download from:
www.efdss.org/resourcebank

Music	Dance Formation: Circle
A1	<p>Circle Start standing side-by-side with your partner and all holding hands in a circle. All Circle Left for 16 steps</p>
A2	<p>All forward and back (into the middle and out) 4 steps each way.</p> <p>Repeat</p>
B1	<p>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), 16 steps</p> <p>Note, you will meet the seventh person before the end of the music phrase, get ready to swing!</p>
B1	<p>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</p>

Ceilidh Dance: The Waves of Tory

Tory is an island off the North West coast of Ireland. Many ceilidh dances have travelled around the British Isles and Ireland and have developed variations, as have the tunes.

Music: *The Recovery* (or any 48 bar jig, polka or reel). A recording of Paul Scourfield playing *The Recovery* is available for free download from:

www.efdss.org/resourcebank

Music	<p>Formation: Five Pair Longways Set</p> <p style="text-align: center;">Musician/s</p> <p style="text-align: center;">X Y X Y X Y X Y X Y</p> <p>This dance is <i>progressive</i>, meaning that each time the dance begins again, there will be a new Top Pair, the pairs progressing up the set each time.</p>
A1	<ul style="list-style-type: none"> • Start – hold hands along your line (Line of Xs and line of Ys), facing your partner. • Forward and Back, Crossover • Forward and Back - All forward (to meet your partner) and back, 4 steps each way. • Crossover – swap places with your partner by Xs making arches along the line, Ys go under, passing right shoulder with your partner, turn around and face your partner, 8 steps..
A2	Repeat
B1	<p>Gallop Down and Back</p> <p>Top Pair (the pair nearest the musician/s) take 2 Hands with your partner and gallop down to the bottom of the set and back up, 8 steps each way.</p>
B2	<p>Cast and Through</p> <ul style="list-style-type: none"> • Top Pair cast out (turn away from your partner) and dance down to the bottom of the set, other dancers follow the Tops, single file (Xs follow the Top X and Y's follow the Top Y). • The Top Pair make an arch at the bottom of the set and the Xs and Ys meet their partner, take one hand and dance through the arch and up, all follow to make the Longways set again.

Continued overleaf

C1 & 2

Dip and Dive

- The Top Pair (now at the bottom) face up the set and all the other dancers face them (down the set), all holding inside hands (the hand nearest your partner), ready to make arches.
- The Top Pair go under the arch made by the next pair, over the next pair, under the next and so on, until they are back in the place they started the *Dip and Dive*. All the other dancers pick up this movement and commence dipping and diving too, as soon as the top pair have arched over or under them.
- When a pair reaches the end of the set, they immediately turn around and continue back up or down the set (always going under at the ends) until they also reach the place where they started the dip and dive. 32 steps.
- When the dance begins again there will be a new Top Pair.



*Photo: Dips and Dives from Impington Village College Students 'love me or kill me' at
The Full English national showcase conference 2014
(Photographer: Roswitha Chesher)*

Couple Dance: Seven Step Schottische

Music: Harry Cox's Schottische (or any 32 schottische). A recording of Katie Howson playing Harry Cox's Schottische is available for free download from: www.efdss.org/resourcebank

Music	<p>Formation: Couples in ballroom hold, dancing anti-clockwise around the room</p> <p>X beginning with the left foot, Y with the right - the couples footwork is a mirror image throughout. I use the pointy end (Xs left, Ys right foot lead) and the blunt end (Xs right, Ys left foot) of the ballroom hold to make it visual and not requiring the use of lefts and rights</p>
A1(4 bars) bars 1-2	<p><i>Slow steps</i> Heel out to side, Toe, behind (pointy end foot) Twice</p>
bars 3-4	<p><i>Quick steps</i> 7 Chasses towards the pointy end (step, together, step together, step together, step)</p>
A2 (4bars)	Repeat to blunt end
B1& 2 (8 bars) bar 1 bar 2	<p><i>Slow steps</i> Heel out to side, Toe, behind (pointy end foot)</p> <p><i>Quick steps</i> 3 Chasses towards the pointy end (step, together, step)</p>
3 – 7	Repeat twice more (towards blunt end, then pointy end)
7-8	<p><i>Slow steps Quick steps</i> Step, Step, step, step, step Turning once around as a couple, clockwise</p>

Molly Dance

Molly dance is from East Anglia – from Essex up to Lincolnshire and parts of the East Midlands. It is associated with the tradition of plough boys performing on *Plough Monday* (the first Monday after Twelfth Night in January). Most of the traditional dances known of today were collected in Little Downham, 17 miles from our school, in the 1930s. The musician who played for them was George Green, whose version of *The College Hornpipe* was used for the Molly dance in this project.

A variety of steps are used, the most popular modern variant being a hop step with a high knee lift and strong swinging arms with an earthy and vigorous style. They share many figures with social dancing. Little was known and collected about the dances until the 1970s, so many teams developed their own dances and styles with varying set sizes.

Traditionally, dancers would dress in their work clothes (often they were farm labourers), or others in their most unusual clothes or Sunday best and paint their faces black to disguise themselves. Modern teams wear a variety of costumes, from old fashioned country tweed and corduroy to brightly coloured clashing clothes and coloured face paint.

One of the dancers, the Molly, is usually a man dressed in women's clothes, but the entire team may be cross-dressed (men and women) as another form of disguise.

For more information:

- [Our World Festivals](#)
- [Enid Porter Project](#)



Photo: Molly moves from Impington Village College students (photographer Roswitha Chesher)

Molly Dance: Birds a Building

Music: George Green's College Hornpipe (or any 16 bar Hornpipe played ABB). A recording of Paul Scourfield playing *George Green's College Hornpipe* is available for free download from The Full English resource bank: www.efdss.org/resourcebank

Music	<p>Formation: Longways Set for an even number of pairs, numbered 1s and 2s down the set.</p> <p style="text-align: center;">Musician/s 1X 1Y 2X 2Y 1X 1Y 2X 2Y 1X 1Y 2X 2Y</p> <p>This dance is <i>progressive</i>, meaning that each time the dance begins again, the 1s will have progressed down the set one place to dance with new 2s, and the 2s will be progressing up the set. When the 1s and 2s reach the top or bottom of the set, they wait out once through the dance and return as the opposite number (1s become 2s, 2s becoming 1s)</p>
A (8bars)	<p>Right and Left Through Each group of 1s and 2s is a square and each dancer will dance 4 step hops for each side of the square.</p> <p style="text-align: center;">1X 1Y 2X 2Y</p> <ul style="list-style-type: none"> • All face your partner and dance across the set, passing right shoulder, to their place. • 1s face down and 2s face up – dance with your opposite, along the side of the square, passing left shoulders. • All face your partner and dance across the set, passing right shoulder. • 1s face up and 2s face down – dance with your opposite, along the side of the square, passing left shoulders, to your own place.
B1 (8bars)	<p>Tops Down 1s turn into the middle of the set, facing down and side-by-side with your partner, and dance 8 steps hops down and 8 back to your place.</p>
B2 (8bars)	<p>Swing and Change</p> <ul style="list-style-type: none"> • Facing your partner, both place your hands on your partner's shoulders, with extended arms. • Each pair swings round clockwise as a pair and clockwise around the other pair, one and a half times round, to progress one place down or up the set. • 8 double steps (step, step, step, hop) • This can take a bit of practice as the dancers must then re-orientate themselves for the <i>Right and Left Through</i> as they will be dancing with a new pair.

Step dancing

There are continuing traditions and thriving enclaves of hard-soled shoe stepping in East Anglia and Devon, including within the Romany/Gypsy and Traveller community.

More recently, stepping is enjoying a resurgence across Cornwall, Hampshire, Sussex, and Kent, often encouraged by the example of Romany/Gypsy and Traveller dancers from the area.

Step dancing is most commonly found informally as part of a social event, including music, singing and dancing, such as in a pub session.

Each dancer has their own style, without set routines, and will have a favourite type of tune, for example hornpipes, or maybe a specific tune, that they best like to dance to.

Katie Howson has recorded four tunes, in different rhythms, for you to explore step dancing. These are all available as free downloads from www.efdss.org/resourcebank.

Tune and Key	Rhythm
Pigeon on the Gate (D)	Hornpipe – the most commonly used stepdance tune in East Anglia
Four Hand Reel (D)	Reel – another good traditional stepdance tune
Ponytrot Polka (D)	Polka – polkas are now quite popular for stepdancing
Starry Night for a Ramble (D)	Jig – a few stepdancers like dancing to jigs, but it's less common

Links

You can see some stepdancing at the East Anglian Traditional Music Day (run by the East Anglian Traditional Music Trust) by following the links below:

- <https://www.youtube.com/watch?v=sSbwYB-lwOk>
- <https://www.youtube.com/watch?v=5HjRUA4qFcQ>

Step Dancing: Drop Heel Step

Here are two steps to get you going. They can be danced to different rhythms so the counts/timing will vary according to the rhythm.

Counts for a polka	Drop Heel Step (as taught to Kerry Fletcher by Kentish Gypsy children)	Notes
	L	R Keep the feet close to the floor
1 & 2	Drop	On to a flat foot Strike the heel forwards
3 & 4	Drop	On to a flat foot Strike the heel forwards
		And so on... You can use stepping from one foot to the other to mark the rhythm of the tune and to change feet

Counts	Pas de Bas (common in Dartmoor step dancing)	Notes
	L	R Keep the feet close to the floor
1 & 2	Ball	Step Crossing in front of the Right foot
3 & 4	Step	Ball Crossing in front of the Left foot
	Step	And so on...

Broom Dance

Music *Cross Hand Polka*. A recording of Paul Scourfield playing *Cross Hand Polka* is available for free download from The Full English resource bank:

www.efdss.org/resourcebank.

The dance is drawn from the *Comberton Broom Dance* and other traditional versions of the dance that Katie Howson researched. Katie has also used this in primary schools for age 6-11.

'I don't use it as a prescriptive format, and find it works well with improvised steps, and can absorb ideas from children that they have taken from other dance forms. With this improvisational aspect, it fits well in to the dance curriculum. It's also a traditional dance which does not require partners or holding hands and it appeals to boys particularly. I have also used it at community events when there have not been enough children to make up a ceilidh or other group dance'. Katie Howson

Figures

Have the broom lying flat on the floor with the head at the far end.

- **Dance round the broom** - Use a skipping step or 1-2-3-hop.
- **Hop up the broom** - Hop on right foot on left side of the broom, and on left foot on right side of the broom. Dance up the broom and reverse back. Dance again starting on the other foot.
- **Step up broom** - There are lots of variations possible, all of which are acceptable, and creativity should be encouraged: try to keep a symmetrical pattern to the steps by leading off one foot first, then off the other.
 - Example only: **Left**: keep weight on left foot, on left hand side of broom, tap right foot on alternate sides of the broom, whilst hopping on the left foot: dance up the broom, turn and come back on the other side, or reverse. **Right**: as above, but with weight on right foot, and tapping the left.
- **Rattle the broom** - Pick up broom and rattle it on the floor in time to the music, while stepping on the spot.
- **Pass the broom under the legs** - There are a number of different ways of doing this, all of which are acceptable and all of which require practice!
- **Method 1**: Rest the broom head on the floor, and hold the other end of the handle so that the broom is at an angle to the floor. Hop on the left foot while

passing the broom from right to left hand under the right leg, then hop on the right while passing the broom from left to right hand under the left leg.

- Method 2: Hold the broom across the body, pass it under one leg, turn it over and pass it under the other leg (i.e. Describing a figure-of-eight with the broom). Hop on each foot inbetween.
- **Ride the broom** - Straddle the broom like a hobby-horse and ride out of the dancing space.
- **Sweep the broom** - Pick up the broom and make sweeping actions to move out of the dancing space. Use this or **Ride the broom** to finish the dance



*Photo: Broom dance development from Impington Village College Students 'love me or kill me' at
The Full English national showcase conference 2014
(Photographer: Roswitha Chesher)*

The Music

Additional resources Audio recordings of all the tunes presented here are available for free download from www.efdss.org/resourcebank. There is a slow recording of each tune to aid aural learning, and a recording at normal speed too.

Smash the Windows

Traditional arr. Katie Howson
and Paul Scourfield

The Recovery

Trad. Arr. Paul Scourfield

Harry Cox's Schottische

Traditional arr. Katie Howson

George Green's College Hornpipe

Traditional arr. Katie Howson

Pony Trot Polka

Traditional arr. Katie Howson

Starry Night for a Ramble

Traditional arr. Katie Howson

A

B

Pigeon on the Gate

Traditional arr. Katie Howson

A

B

Cross Hand Polka

Traditional arr. Katie Howson

A

G Em D C

G Em D C

B

C D C D

G Em D C

Four Hand Reel

Traditional arr. Katie Howson

A

B

Links

- **East Anglian Traditional Music Trust:** www.eatmt.org.uk/stepdancing.htm
- **Our World Festivals:** www.ourworldfestivals.com/
- **Enid Porter Project:**
www.enidporterproject.org.uk/content/category/cambridgeshire-traditions/molly-dancing
- **Beginners Guide to English Folk Dance:** www.efdss.org/efdss-education/resource-bank/beginners-guide/english-folk-dance#english-folk-dance-introduction
- **English Traditional Dancing** by Wendy Knight published by EFDSS:
<http://folkshop.efdss.org/Books+and+Publications/English+Traditional+Dancing+-+Book.html>
- **Dancing Folk DVD** published by EFDSS:
<http://folkshop.efdss.org/DVDs%25252FVideos/Dancing+Folk+DVD+%252526+CD+SET.html>

Lucy Wan

- Martin Carthy & Dave Swarbrick, Byker Hill, Topic Records TSCD342 (CD, UK, 1991)
- Jim Moray, Low Culture, Niblick Is a Giraffe Records NIBL007 (CD, UK, July 14, 2008)
- Contemporary version of the folk song Lucy Wan by Kate Bush – The ballad of Lizzie Wan <http://www.youtube.com/watch?v=V3GoXeWIIe8>

Molly Dance Teams

- Ouse Washes and Guests (Birds a Building)
 - <https://www.youtube.com/watch?v=ta3iiraJ6LE>
- Old Glory Molly
 - <https://www.youtube.com/watch?v=XZiX01sYCBA>
- Gog Magog
 - <https://www.youtube.com/watch?v=ceYMM3TOq9o>
- Pig Dyke Molly
 - <https://www.youtube.com/watch?v=3mgpagzR0KA>
- Seven Champions
 - <https://www.youtube.com/watch?v=vIG-o9XjggQ>

- Seven Champions (Bird's a Building)
<https://www.youtube.com/watch?v=0PoFciHqloo>

Broom Dance Clips

- Ouse Washes Broom Dance
 - <http://www.youtube.com/watch?v=avg2l9u5Pkc>
- Pig Dyke Broom Dance
 - https://www.youtube.com/watch?v=VLRswV_Sabk
- Irish Broom Dance – Men of Straw – with step dancing
 - <http://www.youtube.com/watch?v=mcukjod4Q6s>
- Bampton Morris Broom Dance
 - <http://www.youtube.com/watch?v=2Bllgbdx6Dg>

Step Dance

Clips from EATMT Traditional Music Day (see also EATMT website above)

- <https://www.youtube.com/watch?v=sSbwYB-lwOk>
- <https://www.youtube.com/watch?v=5HjRUA4qFcQ>

Morris dancing – new choreography

- <http://www.morrisoffspring.org.uk/gallery.htm>
- <https://www.youtube.com/watch?v=UcX8t5aHbPM>

Biographies

Kerry Fletcher

Kerry Fletcher is a folk dance artist working within British, European and American traditional dance, both percussive and social. She is an experienced dance workshop leader, choreographer and an accomplished performer who is interested in finding new ways of exploring, creating and performing traditional material, drawing on and working with other music and dance forms.

She has worked extensively throughout England in schools, community events and festivals and has performed with *The 4K Plot*, *Circa Compania*, *Stepback*, and *Broken Ankles*, at many venues and festivals such as The Sage Gateshead, The Southbank Centre, Sidmouth Folk Week and Towersey Village Festival.

Kerry is also the coordinator of the Folk Educators Group, a national network of educators working in the folk arts, facilitated by The English Folk Dance & Song Society.

Most recently, she is Co-Artistic Director (with Natasha Khamjani) of Folk Dance Remixed - a ground-breaking company creating unique fusions between folk and contemporary hip hop styles, with live music.

<http://kerryfletcher.co.uk/>

Katie Howson

Katie Howson is a traditional musician, tutor and amateur based in Suffolk. She spent her formative music years meeting and playing with the legendary musicians of East Anglia, such as Oscar Woods and Billy Bennington. She and her husband John played for many years alongside dulcimer player Reg Reader and led influential ceilidh bands including Old Hat Dance Band. She currently plays with PolkaWorks and the Valiant Dance Band.

She was trained as a primary teacher and for many years combined teaching and training with music activities until setting up the East Anglian Traditional Music Trust in 2000. EATMT is an independent voluntary arts organisation dedicated to continuing and developing the dance, music and song traditions of the eastern counties through projects and publications. She has worked on many community projects with partners including the National Trust, Cambridge Music Festival and



BBC Norfolk and has taught at festivals and events such as Melodeons at Witney, Folkworks Summer School, Halsway Manor, Trek er es Uut (Netherlands) and Button Boxes and Moothies (Scotland). In 2010 she was honoured to be awarded the EFDSS Gold Badge for her work with EATMT.

www.eatmt.org.uk

Paul Scourfield

Paul Scourfield is a melodeon player and singer, performing material mainly from the English tradition. He has appeared at major festivals including Sidmouth, Whitby, Shrewsbury and Towersey, as well as folk clubs around the country.

Paul is also a popular workshop leader, giving insight into the mysteries of the melodeon. His work with children includes song, dance and music, from nursery schools to secondary schools, also leading sessions at folk festivals.

Paul is a keen dancer, having danced morris from an early age. He is also a respected dance musician, playing with innovative ceilidh band Chalktown, formed by ex-members of the legendary "Gas Mk 5".

www.paulscourfield.co.uk



Explore The Full English digital archive

www.vwml.org/thefullenglishproject

Discover more learning resources

www.efdss.org/resourcebank



At the English Folk Dance and Song Society, we champion the folk arts at the heart of England's rich and diverse cultural landscape.

Our award-winning Resource Bank contains over 100 resources – incorporating hundreds of audio files, videos and supporting documents, all free to download. They offer endless practical ways to use folk song, music, dance, drama and more in all sorts of community settings, as well as in formal education.

efdss.org/resourcebank

Please help us keep our learning resources freely available for all!

**Support us now:
efdss.org/donate**

