

# **2017 Class Descriptions - Christmas Country Dance School**

## **Period One**

**9:00am – 10:00am**

### **A. Advanced Contras**

#### **Wendy Graham Settle (A)**

Spicy and spirited dances that feature new, unusual, and interesting choreographer to challenge your body and brain. Let's dance!

### **B. Morris Dancing**

#### **Jim Morrison (U)**

The focus will be the dances from the oldest Cotswold morris village, Bampton in Oxfordshire, where morris dancing continues to thrive and evolve today. The dances have great tunes, are accessible to beginners and fun for the experienced, even the over experienced.

### **C. Scandinavian Dance Basics**

#### **Roo Lester/Harry Khamis (B)**

Looking for something new and different? This class will introduce you to the richness and variety of the dance and music of Scandinavia. All of the dances taught in class incorporate turning of some sort. Key themes of the class include developing balance both alone and as part of a dancing couple and learning techniques for leading and following. In this class we will focus primarily on waltz, schottische, polka, mazurka, and introduce some of the special regional dances from Norway and Sweden. Hard-soled, low heeled shoes recommended.

### **D. Recorder for the Next Level**

#### **Wayne Hankin (I/A)**

Some old music, some new, some old friends and a great opportunity to make new ensemble partners. We'll also work on technique. This class is open to players who can play beyond soprano and alto. Some experience in tenor and bass recorders welcome.

### **E. Alexander Technique for Dancers and Musicians**

#### **Robbin Marcus (U)**

This class will introduce participants to the basic ideas of Alexander Technique. Would you like to lose the habits you have built up over a lifetime of stress and learn to move more freely? We will experiment with Alexander's principles as they apply to both making music and dancing – bring your questions, concerns, instruments, aches and pains along to class and we will look together to find the beginnings of answers. For more information on the Alexander Technique, please visit [www.alexandertechnique.com](http://www.alexandertechnique.com), or [Robbin's personal website](#).

## **F. Group Singing for All**

### **Emily Miller (U)**

We'll have a different theme each day, learning as many songs as possible on that day. Expect rounds, pub songs, winter songs and carols, lullabies, and songs of social change. The main focus of this class will be the joy of singing together, as there is nothing quite as satisfying as voices coming together in harmony. This music is perfect for community singing, so all experience levels are welcome.

## **G. Woodcarving**

### **Thomas German (U)**

]Use your artistic skills to carve pendants, pins, spoons, spatulas or spreaders. We will focus on basic carving principles and techniques as well as carving safety. Carving tools and other materials will be provided.

## **H. Rapper 101**

### **Jeremy Carter-Gordon (B)**

Get ready for rapper sword dancing, an exciting, fast-paced sword dance from northern England. In the class we will learn the percussive stepping, traditional and newly created figures, and how to move and work together as a team, getting ready to put together a dance with your new skills. Bring hard-soled shoes if you have them and get ready for some excitement!

## **Period Two**

**10:15am–11:15am**

### **A. “English Country Dance as Art” for Advanced Dancers**

#### **Gene Murrow (A)**

The best English country dances are a genre of art, where enjoyment is enhanced by knowledge and appreciation. Using carefully chosen examples of the best historical and modern dances, we'll reveal and explore the elements that combine to make great works: musical structure, melody and harmony, geometric structure, texture, narrative, and more. For advanced dancers familiar with the basic repertoire of figures.

### **B. Intermediate English Country Dance**

## **Brad Foster (I)**

This class will help you take your dance skills to the next level; it will cover style, dance technique and figures with dances ranging from old favorites to new material and from historic reconstructions to new compositions. For dancers familiar with basic English figures.

## **C. Beginning English Country Dance**

### **Mary Harrell (B)**

In this class, the fun and sociability of the dances will be stressed, along with learning the recurring basic figures, to build a beginning repertoire. The fundamentals of the waltz will also be taught.

## **D. Writing Contra Dances**

### **Wendy Graham Settle (U)**

If you ever wondered, “What goes into writing a really great dance?” — this class is for you! Whether starting from scratch or perfecting dances in progress, we’ll work together to create dance masterpieces with a playful and creative approach during this highly interactive, participatory class. There’s something for everyone: both novice and experienced writers are encouraged to bring your ideas and questions.

## **E. Songs from the Past to the Present**

### **Donna and Lewis Lamb (U)**

This class will be a sharing time for old and new folk songs and bluegrass. Come all and have fun with singing. If you play an instrument, bring it along.

## **F. Beginning Storytelling**

### **Mary Hamilton (B)**

We all tell stories every day. In this class, we’ll explore storytelling as both an act of communication and as a performing art. You’ll learn the basics of how to remember and tell a story to an audience. By the end of the week, you will have at least one story you can tell.

## **G. Trump Familiar Basics and Some New Tricks**

### **Wayne Hankin (U)**

For trump (jews harp) enthusiasts or newcomers, we review the basics and introduce some new tricks. If you don’t have a trump we’ll be providing instruments in the keys of D, C, and G. Also if you have an electric toothbrush, don’t leave home without one.

## **H. Basketry for All (One)**

### **Janet Northern (U)**

We will be using oak handles to make traditional style baskets, woven with reed and other materials. A variety of colors and sizes of reed will be available to choose from so that each basket will be unique. You can keep it basic or feel free to experiment with your own ideas.

**(\$10 material fee payable at class)**

## **I. Introduction to Team Clogging**

**Abby Ladin (B)**

Beginning Appalachian clogging skills meet smooth and simple traditional circle and square dance. Learn the basic rhythmic elements of clogging, individual style and group patterns.

## **Period Three**

**11:30am–12:15pm**

**Morningsong & Stories**

**Patty Tarter (U)**

This is a time for the entire CCDS community to gather together for music and fellowship. Participants are welcome to share songs or stories, or just come for the joy of singing together.

## **Period Four**

**1:45pm–2:45pm**

**A. Contras for All**

**Robbin Marcus (B/I)**

Easy contra dances don't have to be boring! This class will contain dances which will delight even the most discerning contra palette—while leaving no one behind. Learn the style tips behind the basic moves which make dancing more enjoyable for you and your partner. Understand timing tastefully. Navigate end effects with ease. Come and join in the fun!

**B. Kentucky Running Set**

**Jim Napier Stites & Ben Napier (U)**

All ages and experience levels will enjoy this class. Dance figures taught will be those included in Kentucky Mountain Square Dancing by Patrick E. Napier. Many of the figures have not changed since the Appalachian Mountains were first settled. Some figures will be familiar to those with experience dancing Appalachian Big Set. Beginners will learn enough figures to dance all night long, and experienced dancers will enjoy dancing to the finest music around!

**C. Hambo Skills and Dancing**

## **Roo Lester/Harry Khamis (I/A)**

Want to Hambo? Want to work on making your Hambo better than it is? Are there more dances like the Hambo? In this class we will spend our time working on the skills useful for happy Hambo dancing in a Swedish way. We will work on turning alone, as part of a dance team/couple and with the music. We will practice our skills in the Hambo, and if time permits, experience some additional Hambo dances. Wait, is there more than one Hambo? Yes, indeed! Flat hard soled shoes strongly recommended. (Scandinavian Dance Basics strongly recommended prior to Hambo class.)

## **D. Recorder for New Students**

### **Wayne Hankin (B)**

Now is the time to get introduced to the instrument. Learn the basics of music, how to sight read, fingerings and enjoy playing with others. Recommended recorders which employ English or Baroque fingerings.

## **E. English Callers Workshop**

### **Gene Murrow (U)**

This workshop will include time for practice teaching and the discussion of various topics. Topics will include dance programming, teaching figures and steps, working with beginners and mixed-experience crowds, working with your band, stage presence and crowd control.

## **F. Intermediate/Advanced Storytelling (2 hours)**

### **Mary Hamilton (I/A)**

If you already know how to find your way through a story while telling to an audience of acquaintances or strangers, this class is for you. We'll experiment with different genres of storytelling and explore decisions storytellers make. There will also be time for story coaching for those who want specific assistance with a story.

## **G. Sacred Harp Singing**

### **Ron Pen (U)**

We will plunge into musical and social harmony through the recreation of a rural nineteenth-century singing school. Singing from the Sacred Harp tune book (1991 edition), which features intoxicating arrangements written in a unique four-shape notation of triangles, squares, ovals, and diamonds makes learning to read music easy and enjoyable. The class will also weave in background historical and social context. Songs from other tune book traditions will be explored, including the Southern Harmony, Christian Harmony, and the Shenandoah Harmony. The class will accommodate both total beginners and veteran singers. Books will be available to borrow for class use. This engaged, shared song is the perfect complement to a day of dance.

## **H. Intermediate Temari Craft**

### **Eric Crowden (I)**

Ready to take temari to another level? You will learn a more complex division of the ball that will lead to even more intricate and fascinating designs. This class is suitable for people who have had the Beginning Temari class at Dance School or who have learned temari basics elsewhere.

**(\$10 material fee payable at class)**

## **I. Mummers the Musical!**

**Sarah Jo Jacobs (U)**

This class will explore both the history of mummary and the fun twists and turns typical of any traditional mummers production. During the week we will write and produce our show to be performed at a secret time in a secret place. If you would like an intensely fun theatre experience this is the class for you. Bring lots of ideas and be ready to explore.

## **J. Longsword for All**

**Jeremy Carter-Gordon (U)**

Join in the lively, traditional longsword dance from the fishing village of Flamborough. The dance uses wooden swords (held in the left hand!), is danced with a step-hop, and has the coolest hey in sword dancing. Wear sneakers or other shoes with a good grip. Traditional blue fisherman's ganseys (sweaters) are optional!

## **Period Five**

**3:00–4:00**

### **A. Inventions and Legacy of Pat Shaw**

**Gene Murrow (U)**

Next to Cecil Sharp himself, Patrick Shuldham-Shaw was arguably the most influential figure in the development of the English country dance in the 20th century. The developments wrought by his historical research, re-constructions of old dances, challenges to previously accepted ideas, performances as dancer and singer, and his own dances and music were profound. Having met and worked with Pat Shaw at Pinewoods in 1974, Gene will present an overview of Pat's work through dance, music, and written sources.

### **B. Singing Games and Play Party for Grownups**

**Robbin Marcus (U)**

Who says play parties and singing games are just for children? Back in the day, play parties were the way young adults socialized, courted, and just plain had fun together, long after the little ones were in bed. We'll be concentrating on the play parties and singing games of the Kentucky area, many of which were collected from the Ritchie family over the years. There's a reason these "games" have stood the test of time! We'll learn a little history and have a lot of fun playing together.

## **C. Appalachian Barn Dancing**

### **Jim Morrison (U)**

Well, we don't really have a barn, but that is a common name of the big circle style of square dancing from the southeastern United States. The dancing is fast moving, exhilarating, and refreshingly local. A chance to learn to call the dances will also be available.

## **D. Intermediate/Advanced Dance Band**

### **David Crandall (I/A)**

This class will be a chance for the intermediate/advanced player to move beyond "just playing the tune" and into the inner game of dance musicianship. We'll explore ways of thinking strategically about rhythm, tune choice, harmonies, counter-melodies, and other aspects of the art of levitating others through the use of wind, wood and string. All sorts of instruments and styles welcome!

## **E. Beginning Dance Band**

### **Charlie Pilzer (B)**

Here's your opportunity to learn to play for dancers and improve your band skills. We'll learn some contra, English country dance and ceilidh tunes, and perhaps a waltz or two! We'll discuss what it is that makes music exciting to dancers. All instruments and skill levels are welcome—drag out those long-neglected instruments from the closet and under the bed—we'll find a place for you; some proficiency with your instrument is helpful. Andrea Hoag will visit the class to share ideas on melodic variations and harmonic improvisations. Tunes learned in class will be played at the evening After Dance sessions.

## **F. Intermediate/Advanced Storytelling (continued)**

### **Mary Hamilton (I/A)**

## **G. Calling Contra Dances**

### **Wendy Graham Settle (U)**

Are you curious what it takes to call a dance or want to finesse your calling style? Get hands-on guidance, tricks, tips and tools during this highly interactive, participatory class. Whether you are a budding or a seasoned caller, everyone will build a useful callers toolkit.

## **H. Basketry for All (Two)**

### **Janet Northern (U)**

We will be using the same materials and techniques as in the first class to create one-of-a-kind baskets. If you have taken this class before, I will encourage you to try different patterns and weaving styles. There will be a basic basket for those who have not made baskets before. You can choose to keep your basket very basic or feel free to experiment and try new things.

**(\$10 material fee payable at class)**

## **I. Rapper (de)constructed**

### **Jeremy Carter-Gordon (I/A)**

How do I create new figures? How can we transition figures outside of “guard?” This works, but why? Let’s explore these questions about rapper “theory” and more through learning together. Get ready to focus on combinations of figures, strengthening teamwork (have you danced with a blindfold before?) and understanding what is really going on in a dance! Previous experience in rapper dancing, including comfort with stepping is necessary as we’ll be moving through the figures quickly.

## **Period Six**

**4:15–5:15**

### **A. English Dance Open Mic/Open Band**

#### **Brad Foster/Dean Herington (U)**

For dancers, this is another time in the day to enjoy English country dancing called by your peers. For callers, this is a chance to get more practice time and to receive constructive feedback on your calling from Brad Foster. For musicians, come and join the band under the guidance of Dean Herington.

### **B. Dancing Further Into Scandinavian Dance**

#### **Roo Lester/Harry Khamis (I)**

We will continue to develop and refine our turning dance skills while exploring the variety and richness of the dance (and music) of Scandinavia. Some waltz variations? How about a schottische with a “wrinkle?” Again, all of the dances taught in class incorporate turning. We will build upon the key themes introduced in the Scandinavian Dance Basics class. This class will delve further into the richness of the dances of Norway and Sweden. The skills used for these dances are applicable to many other dance forms. Come one, come all. Bring your hard soled shoes and a spirit of adventure. Previous experience with Scandinavian turning dances recommended.

### **C. Squares I Love**

#### **Chrissy Davis-Camp (I/A)**

Southern, New England, Mixer, or Singing Squares—I love them all! I like the quick tempo of the music. I like that there are only 7 other people in my group to smile and interact with. I like that the patterns can be a little on the challenging side OR, if I’ve got a crowd of beginners, the patterns can be simple and easily put into action. I like that there is a beginning, middle and end in a square dance. Wherever you are in your squares comfort level, I hope you will give this class a try. Hopefully, you will come away satisfied at accepting the challenge of dancing squares.



## **D. Duet Singing**

### **Emily Miller (U)**

Learn to sing in close harmony. We'll learn some great country songs and work on singing them the way they are meant to be sung—in small groups, knee-to-knee (one of the world's great pleasures!). We'll work on making up harmonies, country vocal stylings, some fundamental music theory as well as just having fun singing close harmonies. This class is recommended for singers who have some experience holding their own parts.

## **E. Beginning Temari Craft**

### **Eric Crowden (B)**

Temari is an ancient Japanese handcraft of first thread-wrapping a ball and then embroidering colorful designs across the surface. You will learn to create the base, some basic stitching techniques and different patterns that can open up endless design possibilities.

**(\$10 material fee payable at class)**

## **F. Clogging Intermediate**

### **Abby Ladin (I)**

If you have solid basic footwork in tap or clogging come explore syncopation and phrasing. We will work on attack and precision to improve the overall quality of our percussive sound.