

ASSEMBLY COORDINATOR: PLEASE DISTRIBUTE/POST/ANNOUNCE!

FOOTWORKS



PERCUSSIVE DANCE ENSEMBLE



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PRESENTS:

“Irish Roots and American Branches”

Footworks illuminates the American story of traditions coming from the old world and meeting others here, resulting in new traditions in an exciting, educating, and entertaining program. Students will learn the powerful role the Irish played in the shaping of the United States and American culture. The program includes traditional Irish dance accompanied by live Irish music and some of the descendant American forms of music and dance. Footworks is celebrating 37 years as a professional company, performing for theaters and festivals internationally, and the 2016-17 school term will be their 36th season performing and teaching in Maryland schools.

“The Footworks assembly was fantastic! Every child and teacher was engaged from beginning to end. They were wonderful, and we hope to have them back!” – Lothian Elementary School

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“Irish Roots and American Branches”



**PLEASE PASS ALONG THE ATTACHED TEACHER PROGRAM
GUIDE TO ALL PARTICIPATING CLASSROOMS**

SET-UP REQUIREMENTS:

- A cleared performance space
- No interruptions during performance (bells, announcements, etc.)
- A microphone on a stand – please no clip-mics or mics on podiums.

ARTIST ARRIVAL TIME: 60 minutes prior to performance time

SUGGESTED INTRODUCTION:

“Footworks Percussive Dance Ensemble is based in Annapolis Maryland. The four performers you will see today are part of a larger group that performs in theaters all around the United States and the world. They also love performing in schools and they are happy to be here today. Please welcome Footworks, performing “Irish Roots, American Branches”, with a round of applause!”

INCLEMENT WEATHER: DON'T WORRY! Artists will follow school closings/delays and be in close contact with you. They will work with you to reschedule the performance if necessary.

FOOTWORKS CONTACT NUMBER: 410-897-9299

AFTER HOURS/EMERGENCY NUMBER: 410-897-9299 or 443-929-1167

Teacher Program Guide

“Irish Roots and American Branches”



Artist: Footworks Percussive Dance Ensemble

Artist Bio

Footworks is internationally renowned for their theater and festival performances, including a Smithsonian Institution tour of Japan, guest artists with Riverdance in London, and a 2015 television appearance on PBS nationally. Footworks has created and produced several productions involving collaborations with multi-ethnic artists and brings a wealth of experience and an extensive and rich repertoire to arts-integrated programming. The 2015-16 school term will be the company's 35th season performing, teaching, and presenting residencies in the Maryland schools. Footworks' Music Director Mark Schatz is internationally known in acoustic and Americana Music and has won numerous awards, including the 2015 Maryland State Arts Council's Individual Artist Award in Composition. Founding Director Eileen Carson Schatz is a National Endowment for the Arts Choreography Fellow, a Certified Teaching Artist in Maryland, Young Audiences of MD 2006 "Artist of the Year", and twice received (1997, 2014) the Maryland State Arts Council's Individual Artist Award for Choreography. Footworks remains true to traditional American music and dance and presents connected roots and branches from many cultures. All of Footworks' programming is a celebration of the cultural diversity of the United States.

"a brilliant troupe.... with one foot in tradition and the other in innovation." - The Irish Echo
"...the power of the human spirit at play. Their ability to entertain, to educate, to engage the audience was purely a function of their passion for their art form." - The VCReporter, Ventura, CA

Program Description



The program opens with the musician and dancers coming to the stage from the back of the auditorium playing a lively tune and dancing down the aisles, ending on stage to perform a tune and dance together. A verse and chorus from a traditional Irish song serves as narration and introduces a medley of traditional Irish music and dance. The medley includes Sean Nos (Gaelic, meaning Old Style) dancing, Irish Set Dancing (a fore runner to American Square dance), and an old style Irish hard shoe reel. Narration with some history of Irish immigrants follows, will be performed in cadence as spoken word, and includes the audience participating by learning and repeating a "chorus" throughout. To demonstrate the range of music and different time signatures the Irish brought, the musician plays a Jig tune and a solo dancer performs a slip jig in soft shoes. A traditional Irish song follows with audience participation.

A short verse and chorus of a song about the Irish coming to America serves as narration and introduces the next piece which shows some of the diverse cultures that mixed with Irish music and dance here. A West African dance is performed and the Irish dancer encounters those rhythms and the music and dancing will change into American bluegrass music and solo clogging. Also included is American tap dance, another descendant of Irish dance along with early jazz/swing music.

Audience participation includes singing, speaking in cadence, rhythm activities for the students while seated, and standing in place to step in time to different rhythms.

The program ends with a rousing American fiddle tune and clogging routine.



Curriculum Connectors

Social Studies, United States History, World History, Music, Dance

Common Core Standard Connectors

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Maryland State Curriculum Connectors

Fine Arts Content Standards in DANCE

2.0 Historical, Cultural, and Social Context: Students will demonstrate an understanding of dance as an essential aspect of history and human experience.

1. Demonstrate knowledge of the contexts of dances from variety of cultures
 - a. View dances from cultures related to general classroom studies and explain their purposes.

Fine Arts Content Standards in Music

2.0 Historical, Cultural, and Social Context: Students will demonstrate an understanding of music as an essential aspect of history and human experience.

1. Develop the ability to recognize music as a form of individual and cultural expression through experiencing music as both personal and societal expression.

Social Studies Content Standards

2.0 People of the Nation and World: Students will understand the diversity and commonality, human interdependence, and global cooperation of the people of Maryland, the United States, and the World through a multicultural and historic perspective.

B. Cultural Diffusion

1. Analyze how Maryland society was influenced by the contributions of people and groups.
 - b. Describe the contribution of individuals and groups.



VOCABULARY

Ceili (Ceilidh) – a party with music, dancing, and often story telling

Celtic – of or relating to the Celts or their languages.

Celts – a member of a group of people (such as the Irish or Welsh) who lived in ancient Britain and parts of western Europe.

Culture – the beliefs, customs, arts, etc., of a particular society, group, place, or time.

Duet – a performance by 2 people together

Emigrant – a person who leaves a country or region to live in another one; a person who emigrates.

Emigrate – to leave a country or region to live elsewhere.

Fiddle – a violin.

Gaelic – the traditional language or Goidelic speech of the Celts in Ireland, the Isle of Man, and the Scottish Highlands.

Heritage – the traditions, achievements, beliefs, etc., that are part of the history of a group or nation.

Immigrant – a person who comes to a country to live there.

Immigrate – to come to a country to live there.

Jig – any of several lively springy dances in triple rhythm; music to which a jig may be danced.

Reel – a lively Scottish-Highland dance (and Irish dance) in 4/4 time; also the music for this dance.

Sean Nos – Old Style Irish Dancing.

Set Dance – an Irish social dance.

Slip Jig – a lively Irish dance to 6/8 time.

Social Dance – a group dance or couple dance done for social and usually recreational purposes. Social dances can be danced with a variety of partners in a relaxed, easy atmosphere.

Solo Dancer – one dancer

Tradition - a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time; the stories, beliefs, etc., that have been part of the culture of a group of people for a long time.

NARRATION SONG

“**Fiddly Me**” – The following song is used in the performance to teach the Irish Immigration story. It is a traditional tune with the lyrics from the show written by Mark Schatz and Eileen Carson Schatz.

The following is a link to the original song used as source material:

<https://www.youtube.com/watch?v=I8KevH0fZS0>

“Fiddly Me”

Chorus:

Fiddly me ree I ree ann
The roots are deep in Ireland
Fiddly me ree I ree ah
The branches grow in America

Traditions helped them through the days
Of hardship in so many ways
The fiddle with its jigs and reels
At ceili’s how it did appeal

Sean Nos steps on the old wood floor
Both young and old would call for more
A set dance or a song was sung
That told a tale in the Gaelic tongue

Potatoes were what they all ate
Then came the famine that sealed their fate
It’s starve or choose to emigrate
Across the Atlantic Ocean

Unskilled they took what they could find
They built the B&O railroad lines
They joined the US army for
To fight in that awful Civil war.

Life in the new world it was tough
These newcomers were treated rough
To help them keep their spirits strong
They turned to dance and tunes & song

The music changed as they did meet
Folks in the hills and city streets
Native and African Americans
The steps and songs did change and blend

With a workers back and a poet’s heart
In America they made their mark
From Eugene O’Neil to Kennedy
They’re part of our identity.

ADDITIONAL RESOURCES

Books In Grade Level Order

“Flying Feet: A Story of Irish Dance”, by Anna Marlis Burgard and Leighanne Dees. Chronicle Books, Jan. 2005: **preschool – 3rd grade.**

“Rhythms and Dances for Elementary Schools”, by Dorothy La Salle. A.S. Barnes and Company, 1939: **preK- 6th grade.**

“S is for Shamrock: An Ireland Alphabet”, by Eve Bunting and Illustrated by Matt Faulkner. Sleeping Bear Press, Chelsea, MI, 2007: **1st -3rd grade.**

“Popular Irish Songs”, by Florence Leniston. Dover Publications, 1992: **1st -12th grade.**

“Across the Water: Teaching Irish Music and Dance at Home and Abroad”, by Rebecca E. Farrell. R&L Education, 2010: **3rd-12th grade.**

“Irish Fairy and Folk Tales”, Fall River Press, 2014: **6th – 12th grade.**

“The Story of Irish Dance”, by Helen Brennan. Roberts Rinehart, 2001: **6th-12th grade.**

“The Irish Americans”, by William Griffin. Hugh Lauter Levin Associates, 1998: **9th grade-12th grade.**





“The Irish Americans: A History”, by Jay P. Dolan. Bloomsbury Press, New York, 2008: **9th-12th grade**.

“The Irish Way: Becoming American In the Multiethnic City”, by James R. Barrett. Penguin Group Inc., New York, 2012: **9th grade- 12th grade**.

“The Irish Reel Book”, by Patrick Steinbach. AMA Verlag, 2005: **For teachers**.

Videos

“Mullagh Half Set” – an example of irish set dancing, circa 1970’s.

<https://www.youtube.com/watch?v=BDC2yJTzbfU&list=PLHn44Df4xEZf3H8xnFFvO0MIK76qAiCkX&index=7>

“All-Ireland Irish Dancing Competition in 1926” – shows both adults and children competing.

https://www.youtube.com/watch?v=q8Qu_hXFhIE&index=2&list=PLHn44Df4xEZf3H8xnFFvO0MIK76qAiCkX

“Around the Floor and Mind the Dresser” – wonderful example of people dancing for fun and sociality.

https://www.youtube.com/watch?v=LxEdv_3CB4&index=5&list=PLHn44Df4xEZf3H8xnFFvO0MIK76qAiCkX

“Step Dancing From 1963” -

<https://www.youtube.com/watch?v=fYvU7oBBgKA&index=4&list=PLHn44Df4xEZf3H8xnFFvO0MIK76qAiCkX>

“Irish Dance Archive” – Another Irish Dance Video from the 1950’s this begins with the announcer speaking in Gaelic. <https://www.youtube.com/watch?v=hgJGoYd-fE>

“Kilfenora music festival 2015”- shows a modern ceili. <https://www.youtube.com/watch?v=suA-fYjqHog>

Websites

www.footworks.org

Maryland Historical Society: www.mdhs.org They have information about Irish immigrants to MD and surrounding areas and it offers: Tours and Workshops, Research Center, and Virtual Field Trips.

Photos of early immigrants to Baltimore, including Irish, have been kept by the MDHS and can be seen online at this link: [http://www.mdhs.org/digital-](http://www.mdhs.org/digital-images?SearchTitles=Immigrant&field_creator_value=&field_collection_value=&field_subject_value=Immigrant)

[images?SearchTitles=Immigrant&field_creator_value=&field_collection_value=&field_subject_value=Immigrant](http://www.mdhs.org/digital-images?SearchTitles=Immigrant&field_creator_value=&field_collection_value=&field_subject_value=Immigrant)

PRE PERFORMANCE ACTIVITIES:

1. Begin by asking students, “What caused people from all over the world to migrate to the United States?”



Have students discuss in small groups. The teacher will explain why the Irish migrated to the United States (fleeing poverty and famine, seeking better employment opportunities and political and religious freedom). In 1816, 6,000 Irish people immigrated to America. Within two years this number had doubled and would continue to grow. The greatest spike in the number of Irish who immigrated to America came when the Potato Famine devastated Ireland from 1845-1853. In 1846, 92,484 immigrated and by 1850 that number had grown to 206,041. It was certainly a dramatic increase from the figure just thirty years earlier. By the end of 1854, two million Irish had immigrated to America. This was nearly one quarter of the population of Ireland. It was during this dramatic exodus that Baltimore experienced an increase in its Irish population. The Irish who came to Baltimore settled in the southwestern part of the city and most men went to work for the Baltimore & Ohio Railroad. Women immigrants usually worked as domestics. Men went to work for the railroad because employment opportunities for Irish were scarce. Irish immigrants were mainly farmers and lacked the skills to work in businesses or crafts. Due to their lack of skilled labor, Irish immigrants faced a great deal of discrimination. They were viewed as inferior people.

Baltimore became the third most common point of entry for European immigrants, behind New York and Boston. In 1867, the Baltimore and Ohio Railroad entered into a partnership with the North German Lloyd Steamship Line to build immigration piers at Locust Point. The ships landing at Locust Point would drop off German, Irish and English immigrants. From there, immigrants could immediately go and work for the railroad or board a train and continue westward.

The Irish experience in Baltimore was one of hardship and challenge. By examining images and primary source materials, students can get a first-hand account of what the immigrant experience was; both in Ireland and in America. The students can also learn about the specific experiences of the Irish immigrants who came to Baltimore.

Source: Extracted from [The Irish Shrine at Lemmon Street](#); [Baltimore City Historical Society](#); [Library of Congress-Irish Immigration](#); Marist College-The Irish in the Hudson Valley

2. Explain that the United States is a nation of immigrants. Except for the descendants of the Native Americans living on this continent before the arrival of other people, everyone living in the United States today is the descendant of someone who came to this country from somewhere else.

Ask students whether they know anyone who has immigrated to the United States from another country and whether they know the story of their own family’s immigration to the U.S. Have students share some of these stories with the class.

3. Discuss the difference between immigrant and emigrant. See vocabulary. Try this memorization technique to help the students remember the difference: Immigrant starts with an “I” and describes people who come IN to a country to live. Emigrant starts with an “E” and describes people who LEEEEAVE a country to live in another country.

4. Go over the vocabulary as a class. Discuss what you think a ceili would look like? Watch the videos “Around the Floor and Mind the Dresser” and “Mullagh Half Set”. What do you think a modern ceili would look like? Watch “Kilfora Music Festival 2015” to see if the students’ ideas were correct.

5. Before the assembly ask the students to be prepared to evaluate and talk about their experience as audience members. After the assembly, as a class, discuss what you just saw. What were your favorite parts? What were some of the new vocabulary words you learned? What did you learn to do? How can you share what you learned with those around you? How can you continue learning more?

POST PERFORMANCE ACTIVITIES:

1. Writing assignment: Write a review of the assembly you just saw and include what you learned and analyze what you saw. Do you feel the Irish played a role in shaping Maryland, the United States, and American culture? Use the information you learned in the assembly to support your claims.

W1 CCR Anchor Standard Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Tell students that the period of heaviest immigration happened about 100 years ago, between about 1870 and 1910. People came from all over Europe in search of a better life, more freedoms, and economic opportunity. Many of these newcomers arrived in the United States at Baltimore's Locust Point, where the B&O Railroad built a large immigration facility. Ask students what types of Irish people they think might have immigrated. Wealthy people? Poor people? Families or single men? People who faced persecution?



Have students pretend that they are newspaper reporters covering the first ships to arrive at the Baltimore's Locust Point. Direct students to write an article that describes the scene as the Irish immigrants unload from the steamship and enter the reception center. Students may choose to draw a picture to accompany their article. Closure: Have students present their articles as if they were delivering a news broadcast.

3. Make up a story about a young person who emigrates from Ireland to America. Include hardships, daily tasks, fun activities, etc. Try to imagine how they might accomplish the same things as you each day but in a different way. Incorporate what you learned in the assembly. Include what activities they did to keep their spirits up and to connect with each other.

4. As a class, make up your own words to the melody you learned in the show. (This activity can be used with any lesson plan.) Try to use rhyming in the composition. You can also split the class into smaller groups and have the groups work together to create their own lyrics. Have each group present their song to the class.

5. Write down all the new vocabulary words you learned today? Can you define each of them?

CLASSROOM DISCUSSION QUESTIONS

What caused the Irish people to migrate to the United States?

What are some of the consequences of Irish migration to and within Maryland and the United States?

What are the interactions, contributions, and the results of the migration of various people and cultures to the United States?

How did Irish traditional music and dance affect the lives of Irish immigrants in the new world?

How did Irish traditional music and dance affect American music and dance?

How does participation in traditional music and dance benefit people from any cultural background?