

Unit 13: NORWEGIAN FOLK DANCING

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Photo: Nancy Bundt, Innovation Norway, visitnorway.com

About the Cultural Skills Program

Sons of Norway's Cultural Skills Program provides a framework for learning about traditional and contemporary Norwegian culture. Each unit consists of three levels of skill-specific activities to guide you as you learn. You can complete the units on your own, through your lodge or through a special class or group. For each level, you'll complete a few activities, email (or mail) them in to Sons of Norway Headquarters, get feedback, and earn a pin in recognition of your accomplishments. As a benefit of membership, the Cultural Skills Program is available only to members of Sons of Norway.

When you complete part 1 of your first unit you'll receive a Cultural Skills pin, a skill bar, and a level 1 bar. You'll receive additional level bars when you complete parts 2 and 3 of that skill, and new skill bars when you complete part 1 of a new skill.

Going Further with Cultural Skills

Want to take your skills to a new level? Members who have completed multiple units or mentored others in the program can earn special recognition.

- A Master of Cultural Skills is someone who has completed multiple units. Finish all three parts of any three units for the bronze level, all parts of six units for the silver level and all parts of nine units for the gold level.
- A Cultural Skills Mentor instructs or guides others to learn about Norwegian cultural skills. If your instruction has helped other members earn Cultural Skills awards, you can earn a mentor pin.

For more information about the Sons of Norway Cultural Skills Program, call (800) 945-8851 or email culturalskills@sofn.com.

INTRODUCTION

Many of the dances we now think of as being traditionally Norwegian are actually adapted imports from other countries. In years gone by, trends in music and dance migrated across national borders, just as they do today. Styles that were developed in continental Europe like the *reinlender* and *vals* arrived in Norway in the 18th and 19th centuries. Over time, Norwegians put their own twists on the imported dances, and set them to Norwegian tunes and songs.

By the late 1800s many of the older dance styles had fallen out of fashion. Around the same time though, a wave of national romanticism swept Norway, renewing interest in the country's traditional folk culture. Over a couple generations, preservationists like Hulda Garborg and Klara Semb collected and preserved old dance styles and songs. They also created new ones, inspired by similar efforts elsewhere in Scandinavia.

Norwegian dances can be divided into four types: song dances (*sangdanser*), figure dances (*turdanser*), old time couple dances (*gammeldanser*) and village dances (*bygdedanser*). For this unit, we will focus on the first three types. For each part of this unit, you will learn and perform three dances—one song dance, one figure dance and one couple dance. The dances become more difficult as you advance.

This unit is meant to be an introduction to the art of Norwegian folk dance. To help you get started you will find instructions for the suggested dances. There is a corresponding YouTube video on the SonsofNorwayHQ channel for each dance. You will also find a list of resources for books and music. Additionally, more resources are listed online in a special section of Folk Dancing Resources in the "Members Login" section of www.sonsofnorway.com.



PART 1: EASY DANCES

Any particular folk dance can be broken down into a few essential elements including formation, position, steps and music. To begin this unit, you'll need to become familiar with and learn some basic dance steps, formations and positions. Then you will learn and perform one each of the three types of dances while applying these basic forms. Before going on, take a look at the dance steps, handholds and dancing positions on pages 5 and 6.

Of course the best way to learn is from an experienced teacher. To find a folk dance instruction program near you and to find other dance resources, check out the Folk Dancing Resources in the "Members Login" section of www.sonsofnorway.com. However, if you can't find an instructional program near you or if you'd like to learn on your own, the dances below can be found in Dance Instructions on pages 7-13.

Part 1 Activities

To get started, familiarize yourself with and practice basic handholds and steps by watching the videos listed in the Folk Dancing Resources section of www.sonsofnorway.com.

Activity 1: Learn and perform 3 dances.

Once you've mastered the basic steps, you will learn and perform one of each type of dance – song dance, figure dance and couple dance. The performance can be at a lodge meeting, a folk dance gathering, a school presentation or any function where you will have an audience.

Learn and perform one of each type of dance listed below. Instructions can be found on pages 7-13.

Sangdanser / Song Dances:

Per Sjuspring
Per Spelmann

Turdanser / Figure Dances:

Seksmannsril
Ril fra Dønna
Rugen

Gammeldanser / Couple Dances:

Familievals
Klappdans

Activity 2: Complete one Learning Activity.

Choose from any of the Learning Activities listed on page 42.

Submitting your work

Complete the Pin Application Form included in this section, and submit all of the following items:

- ☐ Learning Activity
- ☐ Unit Evaluation Form

★ *Remember you must include photocopies, photographs or scans of your projects and learning activity requirements with your completed pin application form. Failure to include the required items will delay the awarding of your well-deserved pin or bar! To help make this unit even better, please take time to fill out the evaluation form provided at the end of the unit.*

Send materials by email to culturalskills@sofn.com (preferred) or by mail to:

Cultural Skills Program
Sons of Norway
1455 West Lake Street
Minneapolis, MN 55408

If you use traditional mail channels, please make and retain copies of all materials (including photos) prior to sending. Original items will not be returned.

- For expedited processing, send materials by email to culturalskills@sofn.com. Reports and pictures can be sent as attachments.
- This form can now be filled out and submitted digitally. Just sign in to the "Members Login" section of www.sonsofnorway.com to find a digital copy of this form that you can fill out, save and email with the rest of your report.
- This form can also be printed, completed, scanned and emailed with the rest of your report.
- Materials sent by mail may take additional time to process. Mail all materials to:
Sons of Norway
Cultural Skills Program
1455 West Lake St.
Minneapolis, MN 55408
- ★ Please make copies of materials sent by mail. Original items will not be returned.

PIN APPLICATION FORM - FOLK DANCING PART 1

CONTACT INFORMATION:

Name: _____

Mailing address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ E-mail address: _____

Phone: (____) _____

MEMBERSHIP INFORMATION: (required)

Membership #: _____ District #: _____ Lodge #: _____

1. Activity 1

- List the three dances you learned for Level 1:

Song dance: _____

Figure dance: _____

Couple dance: _____

Where did you perform these dances? Tell us about the event on the lines below. List the location, date, audience and anything else about it. (Attach another sheet, if necessary.)

2. Learning Activity # _____

- If your Learning Activity requires you to write a short summary, attach it as a separate document.

3. Evaluation Form

Have you received Cultural Skills Program pin awards previously? ☐ Yes ☐ No

If yes, please list: _____

Signature (Cultural Skills Applicant)**

Date

***By signing this form and accepting awards you are giving Sons of Norway Headquarters permission to use your photos in future promotional materials.*

(Name of Lodge Cultural Skills Admin/Officer)

FOR SONS OF NORWAY HEADQUARTERS USE ONLY

(Signature of Fraternal Dept. Cultural Skills Program Coordinator)

Date



UNIT EVALUATION FORM - FOLK DANCING PART 1

For each of the four questions below, please check the box that fits your opinion most accurately.

	Agree	Disagree
❶ Instructions for this part were easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>
❷ Requirements for this part were reasonable.	<input type="checkbox"/>	<input type="checkbox"/>
❸ Learning Activities provided a lot of choices.	<input type="checkbox"/>	<input type="checkbox"/>
❹ Required activities were interesting.	<input type="checkbox"/>	<input type="checkbox"/>

This part has (check all that apply):

- ☐ Helped me gain a better appreciation of Norwegian heritage & culture.
- ☐ Increased my involvement with other lodge members (such as participation in formal & informal discussions, presentations, formal group activities, etc.).
- ☐ Increased the interest of my lodge in the Cultural Skills Program because of my participation through special interest groups, presentations, or cultural fairs.
- ☐ Offered me an opportunity to involve or pass on this skill/interest to family members or other interested individuals.
- ☐ Helped prepare me to participate in the district and/or International Folk Art Exhibition & Competition.

FEEDBACK: To improve the unit, please add comments and suggestions. Your comments are confidential and in no way affect the awarding of your earned pin or bar.



PART 1 RESOURCES

For a complete list of resources, visit the section of Folk Dancing Resources in the "Members Login" section of www.sonsofnorway.com

Glossary of Abbreviations

L - refers to the left foot

R - refers to the right foot

CW - clockwise

CCW - counter-clockwise

LOD - line of direction, or the direction in which the dance is currently moving

Dance Steps

Ballad Step

Take three walking steps forward CW around a circle, beginning with L, then step R and then step L. Then, close R to L and pause without taking weight off of L. Then step diagonally right into center of circle, close L to the right and pause. Repeat, beginning with L.

Change Step

Step forward on L, and then close the R to L. Step forward on L and then pause. Step forward on R, close L to R, move forward on R and then pause (2/4 or 4/4 meter).

Change Step with Hop

See the explanation of the change step. You will be adding a hop in place of the pause.

Couple Walk Turn

The couple is in a closed dance position (Partner Hold 1 or 2). Both dancers place their R between partner's feet. Keeping the R stationary, the dancers use a rocking motion as they progress in a CW turn. This is like a pivot.

Cross Behind Step

Step to the side with L, crossing R behind L and placing weight on R. Step to the left side again, crossing the R in back of L and so on. When reversing directions, step to the side with R, crossing L behind and so on.

Four Step Walk

Walk four steps to the left – 1, 2, 3, and 4 – pivot on R and then go back with four steps (2/4 meter). Dancers walk half turned toward their partner.

Hamborgar Step

With L, take a small side step on 1, close R on "and", L side step on 2-and, with full weight on L and bent knee, while R hovers off ground. Repeat, beginning with R.

Polka Step

This is similar to a change step with the addition of a hop: Step L, close R, step L, hop L; step R, close L, step R, hop R. (2/4 meter)

Schottische Step

Step L, then R, step L, hop L. (Walk forward three steps on counts 1, 2, and 3, hopping on count 4 on L) Continue on opposite side R-L-R, hop R.

Shuffle Walk

This is a shuffling walk on the ball of the foot. Brush your toe and lightly swing your foot forward for each step. Knees are slightly bent (3/4 meter).

Side Step-Close

Step to the side with L, close R to the left, or step to the side with R, close the L to the right.

Spring Step

Spring/run lightly L, then R, then L, then R.

Step-Hop

A combination of a step and a hop on the same foot. The hop is a transfer of weight, by a springing action, from one foot to the same foot. The dancer pushes off from the ball of one foot and lands on the ball of the same foot.

Step-Swing

Start by setting L to the side and lifting the right leg across, extend foot and toes pointing toward the floor. Alternate L and R.

Walking Steps

Walk with a normal transfer of weight – L, R, L, R. Never set your heel first on the floor when walking steps are used in a dance. Always walk quietly and lightly either on the ball of the foot or on the whole foot as it may suit different dances. Keep knees relaxed.

Waltz

Take a step in even rhythm that consists of three steps: step forward on L, step to side with R, close L to the right, taking weight on the left: Step-side-close. On the first beat, step heavy with a bend in the knee. The second two steps are light and taken on the ball of the foot. Repeat on opposite side. Keep knees relaxed (3/4 meter – accent on first beat).

Waltz Hesitation

This is a checked waltz step. Step forward on your L – count 1. Placing the R quickly on toe beside the L (somewhat behind left toe) – counts 2, 3. Then step forward on the R – count 1. Then place the L quickly on toe beside the R – counts 2, 3. Raise heels while standing still on counts 2 and 3.

Handholds and Dancing Positions



Light Handhold

Stand next to partner and hold hands at shoulder level. Woman's hand rests on top of man's.



Hip Hold 1

Hands on hips, four fingers point forward, thumb faces backward.



Low Handhold

Stand next to partner and hold hands with arms relaxed. Man's hand faces palm-up, woman's palm-down.



Hip Hold 2

Hands on hips, thumb faces forward, four fingers face backward and palms are pressed into waist.



Partner Hold 1

Partners face each other. Man has his right hand on his partner's upper back. She places her left hand on his right upper arm. Man's left arm is extended to the side with bent elbow and he holds the woman's right hand with his left hand from above. The woman's right arm extends to the right with bent elbow, hand is palm-down.



Ballad Handhold

Used for song dances. Several couples stand in a circle or line. Man has right forearm over the left arm of his partner and left forearm is under the arm of the woman to his left, with forearms in contact. Hold hands so thumbs make an X. Elbows are low, and hands are held high.



Partner Hold 2

Man holds the woman around the waist with both hands. Woman places both hands on her partner's shoulders.



Shoulder Hold in a Circle

Couples stand in a circle, facing the center. Place palms on your neighbors' shoulders. Each person has their right arm on the inside of the circle. Underarm muscles should be relaxed.

Light Handhold in a Circle

Couples stand in a circle, facing the center. Hands are joined at shoulder height. Women's hands rest on top of men's.

DANCE INSTRUCTIONS - PART 1

Here you will find instructions for the dances listed in this unit. Some of the instructions may be more easily understood by an experienced dance instructor.

Sangdanser / Song Dances

Sangdanser (song dances), also called *sangleik* or *sanglek*, are circle or chain dances done with no other musical accompaniment than the singing voices of the dancers. Traditionally, the songs were ballads that told tales of historic deeds or other fantastic stories. Song dances were typical in the Middle Ages, but once dance music became popular, song dances declined.

In the late 1800s, Hulda Garborg went to a recital of Norwegian folk songs and was so inspired by what she heard that she decided to bring back the missing component of dance. Garborg made up her own dance steps to the songs at first. In 1902 she made a trip to the nearby Faroe Islands where the song dance tradition had remained constant since the Middle Ages. Garborg then combined steps from existing Faroese dances with those of her own invention, and held workshops throughout Norway to teach them.

PER SJUSPRING

Per Sjuspring

This song dance, typically done by children, tells of an incredible dancer, Per, who dances like a nobleman. In the song, the dancers marvel at his prowess, and a counting sequence is the refrain.

Floor Formation

Any number of pairs in a single circle, facing center

Handhold

Light handhold

Step

Spring step

Figure 1

8 spring steps to the left (CW), starting with L on "sett."

8 spring steps to the right (CCW), starting with R on "sett."

Everyone stops and faces their partner with sides to the center of the circle.

Figure 2

With left palm under right elbow, shake right index finger twice at partner, corresponding with "tror" and "ei"

Turn to the person on your non-partner side, and with right palm under left elbow, shake left index finger at them twice, on "danse" and "kan"

Turn back to partner and with left palm under right elbow, shake right index finger twice, on "danser" and "som"

Turn back to the person on your non-partner side, and with right palm under left elbow, shake left index finger at them twice, on "adels" and "mann"

Figure 3

Everyone faces the center of the ring, without holding hands.

With elbow bent at waist, extend right hand in front of you, palm up, starting with hand about chest-level, and lowering palm to waist-level and step forward on the R as you sing "en."

Repeat Figures 1 and 2

Each subsequent Figure 3 builds upon the previous one, so you add Figures 3a-f after each repeat of Figures 1-2.

Verse 1

Har du sett Per Sjuspring danse?
Have you seen Per Sjuspring dance?

Har du sett Per Sjuspring danse?
Have you seen Per Sjuspring dance?

Chorus:

Tror du ei
Don't you believe

han danse kan
he can dance

han danser som
he dances like

en adelsmann?
a nobleman?

Det var en.
And it's one.

Verses 2-8

Har du sett Per Sjuspring danse?
Har du sett Per Sjuspring danse?
Tror du ei han danse kan,
Han danser som en adelsmann?

PER SJUSPRING (CONTINUED)

Figure 3a

With elbow bent at waist, extend left hand in front of you, palm up, starting with hand about chest-level, and lowering palm to waist level and step onto L as you sing "to."

Figure 3b

Kneel down on right knee.

Figure 3c

Kneel down on left knee.

Figure 3d

Bend over, leaning right elbow on floor, with fist under chin

Figure 3e

Bend over, leaning left elbow on floor, with fist under chin.

Figure 3f

Bow head.

Figure 4

Omit the previous counting motions.

While standing, elbows bent at waist, extend hands in front of you, palm up while you sing "alt."

Det var to.
And it's two

Det var tre.
And it's three.

Det var fire.
And it's four.

Det var fem.
And it's five.

Det var seks.
And it's six.

Det var sju.
And it's seven.

Det var alt.
And that's all.

PER SPELMANN

Per Spelmann

Per Spelmann the song dance was originally introduced in 1902. Its first verse was written down in 1894 by Ludvig Mathias Lindeman, a renowned composer who recorded folksongs. The lyrics are based on a real farmer and fiddler, Per Kringelhaugen, who was from Lom in Gudbrandsdalen. In the song, Per Spelmann trades his only cow for a violin and plays so well that the boys dance and the girls cry and laugh. He swears that he'll never trade it away, as long as he lives.

Floor Formation

Pairs stand in a single circle facing center.

Handhold

Light handhold

Step

Side-step close, step-swing.

Figure 1

Side step-close to left, twice.
Side step-close to right,
up on the toes, down. Repeat.

Side step-close to left, twice.
Side step-close to right,
up on the toes, down. Repeat.

While dancing Figure 1, hands follow the direction of LOD, pulsing to the left with each left side-step, and to the right with each right side-step.

Figure 2

Six step-swings in place, alternating right and left.

L-swing R-swing
L-swing R-swing
L-swing R-swing

Place the L to the side on and swing the right leg across elegantly, with extended foot, toes pointing toward the floor. Repeat on right side. The bolded syllables correspond to the step part of the step-swing. The first count is placement of the L, and the step-swing is on 2-3.

Repeat Figure 1 for each verse, and Figure 2 for the refrain "Du gamle gode fiolin, du fiolin, du fela mi."

Verse 1

| : Per spelmann han hadde
ei einas-
te ku, : |
Per the musician had just one cow.

| : Han bytte bort kua,
fekk fela
igjen, : |
He traded away his cow, got his fiddle back.

Chorus

Du **gamle gode**
fiolin, du **fiolin**,
du **fela mi**.
You good, old violin, my violin.

2. | : Per spelmann, han spela, og fela ho lét, : |
| : Så gutane dansa, og jentene grét. : |
Du gamle, gode fiolin, du fiolin, du fela mi.
Per the musician he played and the violin laughed,
'til the boys danced and the girls cried.

3. | : Per Spelmann han spela, og fela var god, : |
| : Så gutane dansa, og jentene lo. : |
Du gamle, gode fiolin, du fiolin, du fela mi.
Per the musician, he played and the violin was good,
'til the boys danced and the girls laughed.

4. | : Og om eg vert gammal som stein under bru, : |
| : Så aldri eg byter bort fela for ku. : |
Du gamle, gode fiolin, du fiolin, du fela mi.
And if I become as old as a rock under a bridge,
I'll never trade my fiddle for a cow.

5. | : Og om eg vert gammal som mose på tre, : |
| : Så aldri eg bytter bort fela for fé. : |
Du gamle, gode fiolin, du fiolin, du fela mi.
And if I become as old as moss on a tree,
I'll never trade my fiddle for livestock.

6. | : Og om eg vert gammal som skorpa på graut, : |
| : Så aldri eg bytter bort fela for naut. : |
Du gamle, gode fiolin, du fiolin, du fela mi.
And if I become as old as the crust on porridge,
I'll never trade my fiddle for cattle.

Turdanser / Figure Dances

Figure dances (turdanser) are choreographed dances comprising of a series of figures that closely follow the music. Many of these were 19th century imports from Western Europe. They can be categorized in three types: reels, such as three-person dances Tretur from Hordaland, Tretur from Aure, and Oppdalsril, row/contra dances where dancers face each other in rows or a square without holding hands, such as in Fandango, Fransese, Lansier, Kvadrilje, Figaro, Fireturer, Seksturer, Hopser, or **partner dances** such as Pariserpolka, Varsoviene, Tantoli, Tyroleren, Rugen, Lottistå. Some figure dances involve standing in a big circle, the way a song dance would begin, with Seksmannsril, Åttertur med Mylne and Firetur fra Romerike as examples. Klara Semb, who was a dancer in Hulda Garborg's folk dance group and later became the director, can be credited with keeping turdanser alive in Norway. For several decades, she traveled around Norway to learn and record these somewhat-forgotten dance forms.

SEKSMANNSRIL

Seksmannsril

This dance, from the district of Asker, is undoubtedly one of the liveliest dances of Norway, with its upbeat skipping and clapping. Seksmannsril means Six Person Reel, and is performed in a three couple set. This dance is thought to have come from Scotland centuries ago, though the Norwegians have made it their own. The accompaniment is a song that is known to British and Americans as "Soldier's Joy."

Floor Formation

Single circle of three couples, facing center.

Handhold

Light handhold

Step

Step-Hop

Figure 1

Measures 1-8

Figure 2

Measures 9-16

Figure 3

Measures 17-24

Beginning with L and circling left, dance 14 step-hops. Stop with 3 light stamps, left, right, left. Pivot on L and turn CCW.

Beginning with R, dance 14 step hops to the right around the circle. Stop with 3 light stamps, right, left, right. Partners turn to face each other.

Clap hands when the partners face and, taking the partner's hands, each couple extends arms to the sides. Dancers are leaning toward center of circle so that the inside hands are lower than the outer hands. All couples quickly and quietly grasp inside hands in the center of the circle. The man begins L, woman R as the man dances the woman backward 14 step hops, stopping with 3 light stamps. All turn toward their corners (person on one's non-partner side) and repeat the above, still traveling CCW.

Turn back to partner. Clap hands then give right hand to your partner, as in a handshake. Beginning with L, do a grand right and left, right hand to partner, left hand to next person, alternating around the circle. Pass partner once, then stop and face the circle the second time, resuming light handhold.

Repeat entire dance.

On the repeat, the only exception is when the partners face each other and then corners, in Figure 2. Instead of taking hands, they clap their own hands in time to the music. This clapping should resemble the vertical movement of clashing cymbals.

RIL FRA DØNNA

Ril fra Dønna

A reel from the island of Dønna in Nordland fylke (county), this dance incorporates both circle dance and contra elements.

Floor Formation

Two couples stand in a circle.

Handhold

Light hand hold, hip hold 1

Step

Bouncing walk step, Hamborgar step.

Figure 1

Measures 1-4

Measures 5-8

Figure 2a

Measures 9-12

Figure 2b

Measures 13-16

Figure 3

Measures 17-20

Measures 21-24

Starting with L, 8 bouncing walking steps CW. On step 8, pivot on R while L swings around 180 degrees, ready to continue CCW.

Starting with L, 8 bouncing walking steps CCW. Drop hands.

With hip hold 1, partners face each other. Starting to the left with L, Hamborgar step. Each person then does a quarter turn to face their corner, (the person next to them who is not their partner).

While facing corner, start to the left on L, Hamborgar step. Each person then does a quarter turn to face their partner again.

Do-si-do your partner with 8 walking steps while facing forward throughout. Starting with L, travel forward on steps 1-3, R side-step on 4 while back-to-back with your partner, then return to your original position by walking backward on steps 5-7. Step 8 closes R to L.

Repeat do-si-do a second time.

Repeat dance as desired.

RUGEN

Rugen

A figure dance with turning dance elements, Rugen uses a reinlender/schottische melody in 2/4 time.

Floor Formation

Any number of couples stand in a circle, man facing CCW LOD, woman CW LOD.

Handhold

Partner hold 1

Step

Side step-close, step-hop

Figure 1

Measures 1-2

Measures 3-4

Figure 2

Measures 5

Measures 6

Figure 3

Measures 7-8

Measures 9-12

Man starts with L and woman starts with R, moving 3 side steps into the center (side step-close each time), followed by a stamp (L for man, R for woman).

Repeat measures 1+2 in other direction, with opposite footwork.

Man starts with L, woman with R, couple dances 3 steps in place, turning slightly CCW. Stamp on third step.

Man starts with R, woman with L, couple dances 3 steps in place, turning slightly CW. Stamp on third step.

Man starts with L, woman with R, making 1 or 2 CW turns with 4 step-hops. Each person has their R between their partner's feet during this turn. Partners end in position for Figure 1, with man facing CCW LOD, woman CW LOD.

Repeat measures 5-8.

Gammeldanser / Couple Dances

Gammeldanser (Old-time couple dances, also called round dance) were a product of seamen and travelers bringing trends from other countries back to Norway. In the 18th and 19th centuries, the song dance receded from popularity as dances accompanied by instruments came into fashion. Typical instruments were lutes, zithers, violins and flutes, with accordion taking a prominent position later. "Old-time" is somewhat of a misnomer in that these dances were adopted as exciting new trends. The waltz, mazurka, schottische, reinlender and polka made their way up to Norway and were taken on in local variations. Though these couple dances are done with a partner, the movements are choreographed, rather than executed free-style.

FAMILIEVALS

Familievals

This mixer is popular in several Scandinavian countries with slight variations. A mixer is a dance that is designed to introduce dancers to new partners, letting novices dance with more experienced dancers.

Floor Formation

Couples stand in a single circle, facing the center.

Handhold

Light handhold in a circle during Figure 1, partner hold 1 during Figure 2.

Step

Step-swing, waltz

Figure 1

Measure 1

Measures 2

Measures 3 & 4

Figure 2

Measure 5

Measures 6-8

Men begin on L and women on R, dancing one step-swing toward their corner while acknowledging corner.

Reverse footwork and direction – one step-swing toward partner.

Repeat measures 1 & 2.

Drop partner's hand (man's right, woman's left) Starting with L, man dances one waltz step in place while his left hand leads corner in front of him, ending in partner hold 1. Woman starts with R and dances one waltz step while moving in front of corner into partner hold 1.

Couple takes 3 waltz steps to make one CW turn. On the third waltz step, couple opens to face the circle, the woman to the right of her corner. The circle resumes light handhold, and each person has a new partner and corner. The above figures are repeated, and the woman moves to a new partner with each verse.

Repeat Figures 1 and 2.

KLAPPDANS

Klappdans

Klappdans has a polka rhythm with a patty-cake and finger wagging sequence which lends itself to flirtatious interplay between partners.

Floor Formation

Any number of couples stand in a double circle, men face outward, women face inward

Handhold

Man holds the woman's left hand in his right. Joined hands are held shoulder height with arm fairly straight. Free hand in hip hold 2.

Step

Polka

Figure 1

Measures 1-8

Figure 2

Measure 1-8

Figure 3

Measures 9-16

Figure 4

Measures 9-16

Man stands with weight on R, with L free, Woman stands with weight on L, with R free.

Dance 8 polka steps, CCW, alternating face to face and back to back; changing direction on the hop of the polka step. Knees are kept low throughout this dance. Swing arms down and forward (or backward), returning hands to shoulder height as the position of the partners (face-to-face or back-to-back) requires.

Proceeding in LOD, dance 8 polka steps in partner hold 1, revolving CW with the polka steps. Men must end on the last polka step with their backs to the center of the circle in preparation for Figure 3 (see starting position).

Man bows and the woman curtsies. Man folds his arms across his chest, bowing his head and upper trunk slightly, down and up. Woman holds her skirt to side, placing R behind her L and curtsies without leaning forward. This curtsy is done quickly and in time to music. They then clap their own hands three times at chest height. This is then repeated – bow/curtsy, up and 3 claps.

The partners clap each other's right hand, then clap their own hands, then their partner hand and then clap their own. The partners then hit the other's right hand (a glancing hit) as each spins CCW. They each stamp their feet 3 times when they face.

Repeat the honoring in Figure 3.

A finger wag is substituted for the patty-cake clap of Figure 3, as follows; the partners use a right finger wag at each other, then left finger wag, then clap each other's right hand as they revolve CCW in a circle. They stamp their own feet 3 times when they face.

Repeat the entire dance as many times as desired.



Part 2: Intermediate Dances

In Part 2, you will utilize some of the steps that you've learned in Part 1, as well as expand your repertoire. As in Part 1 you will choose one of each of the three types of dances to learn and perform. The dances below can be found in Dance Instructions on pages 19-30.

Part 2 Activities

Getting started: First, review and practice the handholds and steps from Part 1, in addition to reviewing the vocabulary. Become familiar with the handholds and steps introduced in Part 2. Watch the videos listed in the Folk Dancing Resources section of www.sonsofnorway.com.

Activity 1: Learn and perform and record 3 dances.

Once you've mastered the basic steps, you will learn and perform one of each type of dance – song dance, figure dance and couple dance. The performance can be at a lodge meeting, a folk dance gathering, a school presentation or any function where you will have an audience. Record a video of your performance to submit with your report.

Learn and perform one of each type of dance listed below. Instructions can be found on pages 19-30.

Sangdanser / Song Dances:

Eg Rodde Meg Ut
Å Eg Ser På Deg og Du Ser På Meg

Turdanser / Figure Dances:

Feiar fra Vestlandet
Feiar med Vals
Seierstad Hopsa
Firetur fra Romerike

Gammeldanser / Couple Dances:

Gammel Reinlender

Activity 2: Complete one Learning Activity.

Choose from any of the Learning Activities listed on page 42.

Submitting your work

Complete the Pin Application Form included in this section, and submit all of the following items:

- ☐ Learning Activity
- ☐ Unit Evaluation Form

★ *Remember you must include photocopies, photographs or scans of your projects and learning activity requirements with your completed pin application form. Failure to include the required items will delay the awarding of your well-deserved pin or bar! To help make this unit even better, please take time to fill out the evaluation form provided at the end of the unit.*

Send materials by email to culturalskills@sofn.com (preferred) or by mail to:

Cultural Skills Program
Sons of Norway
1455 West Lake Street
Minneapolis, MN 55408

If you use traditional mail channels, please make and retain copies of all materials (including photos) prior to sending. Original items will not be returned.

- For expedited processing, send materials by email to culturalskills@sofn.com. Reports and pictures can be sent as attachments.
- This form can now be filled out and submitted digitally. Just sign in to the "Members Login" section of www.sonsofnorway.com to find a digital copy of this form that you can fill out, save and email with the rest of your report.
- This form can also be printed, completed, scanned and emailed with the rest of your report.
- Materials sent by mail may take additional time to process. Mail all materials to:
Sons of Norway
Cultural Skills Program
1455 West Lake St.
Minneapolis, MN 55408
- ★ Please make copies of materials sent by mail. Original items will not be returned.

PIN APPLICATION FORM - FOLK DANCING PART 2

CONTACT INFORMATION:

Name: _____

Mailing address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ E-mail address: _____

Phone: (____) _____

MEMBERSHIP INFORMATION: (required)

Membership #: _____ District #: _____ Lodge #: _____

1. Activity 1

- List the three dances you learned for Level 2:

Song dance: _____

Figure dance: _____

Couple dance: _____

Where did you perform these dances? Tell us about the event on the lines below. List the location, date, audience and anything else about it. (Attach another sheet, if necessary.)

2. Learning Activity # _____

- If your Learning Activity requires you to write a short summary, attach it as a separate document.

3. Evaluation Form

Have you received Cultural Skills Program pin awards previously? ☐ Yes ☐ No

If yes, please list: _____

Signature (Cultural Skills Applicant)**

Date

***By signing this form and accepting awards you are giving Sons of Norway Headquarters permission to use your photos in future promotional materials.*

(Name of Lodge Cultural Skills Admin/Officer)

FOR SONS OF NORWAY HEADQUARTERS USE ONLY

(Signature of Fraternal Dept. Cultural Skills Program Coordinator)

Date



UNIT EVALUATION FORM - FOLK DANCING PART 2

For each of the four questions below, please check the box that fits your opinion most accurately.

	Agree	Disagree
❶ Instructions for this part were easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>
❷ Requirements for this part were reasonable.	<input type="checkbox"/>	<input type="checkbox"/>
❸ Learning Activities provided a lot of choices.	<input type="checkbox"/>	<input type="checkbox"/>
❹ Required activities were interesting.	<input type="checkbox"/>	<input type="checkbox"/>

This part has (check all that apply):

- ☐ Helped me gain a better appreciation of Norwegian heritage & culture.
- ☐ Increased my involvement with other lodge members (such as participation in formal & informal discussions, presentations, formal group activities, etc.).
- ☐ Increased the interest of my lodge in the Cultural Skills Program because of my participation through special interest groups, presentations, or cultural fairs.
- ☐ Offered me an opportunity to involve or pass on this skill/interest to family members or other interested individuals.
- ☐ Helped prepare me to participate in the district and/or International Folk Art Exhibition & Competition.

FEEDBACK: To improve the unit, please add comments and suggestions. Your comments are confidential and in no way affect the awarding of your earned pin or bar.



PART 2 RESOURCES

A few new steps and handholds are introduced in Part 2, adding on to the Part 1 Resources on page 5.

For a complete list of resources, visit the section of Folk Dancing Resources in the "Members Login" section of www.sonsofnorway.com

Glossary of Abbreviations

L - refers to the left foot

R - refers to the right foot

CW - clockwise

CCW - counter-clockwise

LOD - line of direction, or the direction in which the dance is currently moving

Dance Steps

Arm-Swing Turn

Face partner with light handhold with arm extended to side (woman's left, man's right hand). Free hand is in Hip Hold 2. Beginning with R for woman and L for man, travel in CCW LOD. Each partner does a step-close-step while facing (R-L-R for woman and L-R-L for man) and then pivots away from partner on the foot they just put down (R for woman, L for man). During the pivot, they turn away from their partner and their hands sweep downward and forward. While in back-to-back position, they reverse the footwork: step-close-step (L-R-L for woman and R-L-R for man) followed by a pivot on the foot they just put down (L for woman, R for man). During the pivot, they turn back to face their partner and their hands sweep downward and backward. This arm-swing turn will sometimes repeat.

Touch Step

Step forward on L with soft knee and ankle. Step R while rising and place ball of foot next to left arch. Step L with soft knee and ankle in a lilting dip. Repeat steps using opposite feet, starting on R. Touch step may begin on either foot.

Reinlender Step

With a bend in the knees on every step, step forward on L, step R, placing ball of foot next to left arch, step L, then add a subtle hop, still on L. R prepares for next pattern during the hop. Repeat with opposite footwork. Reinlender step may begin on either foot.

Pivot Step

A pivot step is when a dancer turns around a single point without moving in any direction. In Norwegian folk dance, one foot supports the body while swiveling around on the ball of the same weight-bearing foot. Step onto the ball of the left foot while keeping a raised left heel. Push off using the ball of the right foot. During the pivot, right foot is lifted, traveling parallel to or slightly behind L.

Handholds and Dancing Positions



Chest Arm Fold

Man folds arms in front of chest, with forearms and upper arms parallel to ground.



Open Handhold Circle

Partners face center with hands raised just above shoulder height, women's hands rest palm-down on men's face-up palms.



Skirt Hold

Woman takes hold of her skirt between thumb and forefinger, holding it outward on either side.

Light Handhold with Arm Extended to Side

Partners face each other and assume light hand hold with one hand only. Woman's left hand rests palm-down on top of man's right palm. Free hand may be in hip hold 1 or 2, depending on dance. Handhold may also switch to opposite hand.



Eg Rodde Meg Ut - Hold for Sudeli Sudeli Dei

Partners face each other, then stand with right hips touching and right arm around each other's waist, Left arm extends out from shoulder, with palm facing inward at head height.



Formal Bow

Man:

Left hand is on lower hip with fingers in front (or variant left knuckles rest on lower back), right arm is at side. While right arm sweeps in in front toward his waist, he bows forward at waist. (6 counts) Return to standing while right arm goes back to right side. (6 counts)



Woman:

While holding skirt out on either side, take weight on L and with R, trace a half circle on ground with toe. Bend knees deeply with weight mainly on L. Bow head and bring torso slightly forward. (6 counts)



Without moving L, transfer weight to R and stand up, then transfer weight to L and put feet together. Then lift gaze to make eye contact with partner. (6 counts)



Partner Hold 3

Partners face each other and step to the left, so right hips are even. With elbows crossing, right arm is extended behind partner's back. Each partner places their left hand palm-out on their lower back to meet their partner's right hand.

DANCE INSTRUCTIONS - PART 2

Here you will find instructions for the dances listed in this unit. Some of the instructions may be more easily understood by an experienced dance instructor.

Sangdanser / Song Dances

EG RODDE MEG UT PÅ SEIEGRUNNEN

Eg Rodde Meg Ut På Seiegrunnen

In this song dance, art reflects life. Dancers portray a tussle over who gets the best fishing spot.

Floor Formation

Any number of pairs in a single circle, facing center

Handhold

Ballad handhold

Step

Ballad step

Figure 1

4 ballad steps to the left (CW), starting with L on the second syllable of each line: "ro(-dde), var, kom, lag(de)"

At conclusion of "ile," both partners turn to face each other- women CCW and men CW.

Figure 2

On "dreiv," man sweeps open right palm past his partner's face in a mock slapping motion.

At same time, woman claps with hands low and near her right hip, and turns her head to the right.

On "fisk-," woman sweeps open right palm past her partner's face in a mock slapping motion.

At same time, man claps with hands low and near his right hip, and turns his head to the right.

On "datt," man sweeps open right palm past his partner's face in a mock slapping motion.

At same time, woman claps with hands low and near her right hip and turns her head to the right.

On "bak," woman sweeps open right palm past her partner's face in a mock slapping motion.

At same time, man claps with hands low and near his right hip and turns his head to the right.

Dancers turn back toward center and resume ballad handhold.

2 ballad steps to the left (CW), starting with L on the second syllable of each line: "vart, råd(-de)"

At conclusion of "åleine," both partners turn to face each other, then stand with right hips touching and right arm around each other's waist, left arm extends out from shoulder, with palm facing inward at head height.

Both partners do three waltz steps forward starting with L. On "dei," all face the center of the circle with feet together, and hold hands at sides.

On "hoi," all dancers lift clasped hands above heads with full arm extension.

Verse 1

Eg **rodde** meg ut på seiegrunnen

I rowed out to the fishing spot

Det **var** om morgonen tidlig.

It was early in the morning.

Då **kom** han Ola frå Kåremunnen (Karilunden)

Then along came Ola from Kåre-munnen

Og **lagde** båten for ile.

And anchored his boat there, too.

Då **dreiv** eg til

So I hit

han med **fiske**tongi,
him with my fishing rod.

Så'n **datt** i uvitet

So that he fell unconscious

bak i rongi.
in the back of his boat.

Eg **vart** så glad, eg tok til og kvad,
I was so glad, I started singing

Eg **rådde** grunnen åleine!
I had the fishing grounds to myself!

Sudeli, sudeli, sudeli dei, hoi!

Å EG SER PÅ DEG OG DU SER PÅ MEG

Å Eg Ser På Deg Og Du Ser På Meg

This song dance tells the tale of a couple in turmoil: you are enchanting, but played me for a fool.

Floor Formation

Two or more couples stand in a single circle, facing center.

Handhold

Ballad handhold

Step

Ballad step

Figure 1

While holding hands, partners turn to face each other, arms held straight out to each side. Men take weight on R and hold L out to the side with the toe pointed toward the floor. Women take weight on L and hold R out to the side with the toe pointed.

Then each person turns toward the person on their other side, while doing the opposite footwork.

Repeat pattern once.

Figure 2

Dance two ballad steps, set feet together on the last bar.

Repeat Figures 1 and 2 for each verse.

Verse 1

| : Å jeg ser på deg og du ser på meg : |
Oh, I look at you, and you look at me

å hei, og hei, å hildrande deg
Oh hi and hi, oh enchanting you

ko ille du no ha narra meg.
How horribly you've made a fool of me

Verse 2

| : Å eg lær åt deg og du lær åt meg : |
Oh, I laugh at you and you laugh at me

å hei, og hei, å hildrande deg
Oh hi and hi, oh enchanting you

ko ille du no ha narra meg.
How horribly you've made a fool of me.

Verse 3

I fjor sa du det, du inkje vil ha meg.
Last year you said you didn't want me

I år kom du att og hjerteleg ba meg.
This year you came and implored me.

å hei, og hei, å hildrande deg
Oh hi and hi, oh enchanting you

ko ille du no ha narra meg.
How horribly you've made a fool of me.

FEIAR FRA VESTLANDET

Feiar fra Vestlandet

Feiar from Western Norway. Feiar means "sweeper" and refers to the sweeping motion of the arm-swings.

Floor Formation

An even number of couples stand in a double circle with men in the inner ring facing out, women in the outer ring, facing inward. Pairs are numbered 1-2-1-2-1-2, etc.

Handhold

Light handhold with arm extended to side (woman's left, man's right). Free hand in hip hold 2.

Step

Arm-swing turn, change step, step-hop

Figure 1 - Arm-Swings

Measures 1-3

Measure 4

Measures 5-8

Figure 2 - Turning Star Formation

Measures 1-4

Measures 5-8

Figure 3 - Arching & Diving

Measures 1-4

Measures 5-8

Figure 4 - Star with New Foursome

Three arm-swing turns in CCW LOD, with man starting on L and woman on R.

Two stamps forward, CCW LOD, man begins R and woman L. Partners face in starting position on second stamp.

Switch hands to light handhold with arm extended to other side (woman's right, man's left). Free hand: hip hold 2. Repeat Measures 1-4 in the opposite LOD with opposite footwork.

Number 2 pairs turn (CW for man, CCW for woman) and face number 1 couples.

All dancers clap hands and make a star formation. Man 1 and woman 2 clasp right hands across the circle. Man 2 and woman 1 join right hands above the other couple's hands. Left hands are in hip hold 2.

In this star formation, step-hop in CW LOD starting on L. On last count, drop hands and do half a CW turn on R.

Clap hands and repeat star formation by clasping left hands with the opposite person. Do 8 step-hops in CCW LOD starting on L. Dancers should end in original positions.

Number 2 pairs make an arch with man's left and woman's right hand while number 1 pairs pass under, repeating Figure 1, measures 1-4 with light handhold and outside hand in hip hold 2.

Number 2 pairs pivot (woman on R, man on L) and turn $\frac{3}{4}$ (CCW for man, CW for woman) and end in a back-to-back position. Partners change hands during this turn, so man is now holding woman's left hand in his right hand.

Number 2 pairs do 2 arm-swings, the first back-to-back with man starting on R and woman L and then walk two stamps forward, CCW LOD. All pairs face in starting position on second stamp.

See Figure 1, measures 5-8

Number 2 pairs turn to face new number 1 pairs, and repeat turning star formation. See Figure 2, measures 1-8.

Repeat Figures 3 and 2 as desired. Since couples migrate with each verse, pairs may or may not end up in their original positions.

FEIAR MED VALS

Feiar med Vals

Feiar with waltz is a dance from Ringerike, in Buskerud county. Feiar means "sweeper" and refers to the sweeping motion of the arm-swings in Figure 2.

Floor Formation

Several couples stand in a double circle with men in the inner ring facing out, women in the outer ring, facing inward.

Handhold

Partner hold 2, light handhold with arm extended to side (woman's left, man's right). Free hand: hip hold 2

Step

Arm-swing turn, change step, step-hop, waltz step

Figure 1 - Waltz Step

Measures 1-16

Figure 2 - Arm-Swings

Measures 1-3

Measure 4

Measures 5-8

Figure 3 - Couple Turn

Measure 1

Measure 2

Measures 3-4

Figure 4 - CW Pivot Turns

Measures 5-7

Figure 5 - Lift

Measure 8

Man starts L, woman R and couple makes 8 turns, waltzing for 16 measures.

Partners face with light handhold with arm extended to side (woman's left, man's right). Free hand: hip hold 2.

Couples perform 3 arm-swing turns in CCW LOD. Man begins on L, woman on R.

Two stamps forward, CCW LOD, man begins R and woman L. Partners face in starting position on second stamp.

Switch hands to light handhold with arm extended to other side (woman's right, man's left). Free hand: hip hold 2.

Repeat Figure 2, measures 1-4 in the opposite LOD with opposite footwork.

Couples assume partner hold 2 and man does one change step starting L, leading partner toward him while turning $\frac{1}{4}$ turn CCW. The woman dances one change step starting on R while moving toward man in this $\frac{1}{4}$ turn.

Couple does 1 change step and a $\frac{1}{4}$ CW turn to return to original position, with man facing outward and woman facing in.

Man starts on L and woman on R, taking 2 change steps to complete 1 CW turn.

Man starts on L, and woman on R and they do $3\frac{1}{2}$ CW (if doing lift) or 4 CW (if no lift) pivot turns, keeping their right toe between partner's feet throughout. This takes 6 steps or 8 steps, depending on whether the lift will be executed.

Woman places both hands on top of man's shoulders. Man places hands on partner's waist.

Man bends knees slightly to prepare and lifts woman, making a $\frac{1}{2}$ turn CW and sets her down on second count.

The woman bends knees and jumps on the first count while using her arms for support on man's shoulders. She lands with bent knees, ready to start the next verse.

SEIERSTAD HOPSA

Seierstad Hopsa

Hopsa from Seierstad.
This lively dance that resembles a contra or rowdance is from Namdalen in Nord-Trøndelag.

Floor Formation

Six or more couples face each other in two lines, men on one side, women on the other.

Handhold

Man: left hand is on hip in hip hold 1, right hand is at side.
Woman holds her skirt with each hand.

Step

Change step, walking step

Figure 1

Measure 1

Measure 2

Measure 3

Measure 4

Measure 5

Measure 6

Measures 7-8

Figure 2

Measure 1

Measures 2-4

First man on end invites 1 man and 2 women to dance.

He does two walking steps toward his partner, starting on L.

He closes his R to L and greets his partner with a short bow.

His partner (first woman) lowers in a formal curtsey. (1-2)

First man then crosses L over R and moves CW to his right to the second woman. He then faces her and closes R to L.

His original partner rises from her curtsey (1-2)

First man greets the second woman with a brief formal bow.

Second woman lowers in a formal curtsey. (1-2)

First man pivots $\frac{1}{2}$ CCW turn on R and performs two walking steps toward the second man, L-R.

The second woman rises from her curtsey (1-2).

First man closes L to R and greets second man with a short bow.

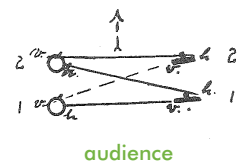
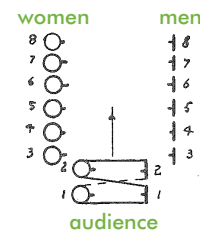
Second man bows down. (1-2)

First man returns to original position, performing 4 walking steps while making a CW $\frac{1}{2}$ turn.

Second man rises from his bow (1-2)

Couples 1 and 2 take this handhold while dancing count 1:

Hands are at chest level, and number one man and number two woman have right hands joined on top, across the center.



Both couples dance one change step starting with a stamp on L and pass between lines away from audience, toward the other end.

Continue with 3 change steps forward, starting on R.

On the last count, all 4 dancers turn toward audience on R, as follows:

Dancers maintain handholds while first man lifts right arm and makes $\frac{1}{2}$ turn CW. In doing so, he changes places with first woman and ends facing audience.

Instructions continue on following page

SEIERSTAD HOPSA (CONTINUED)

Measures 5-8

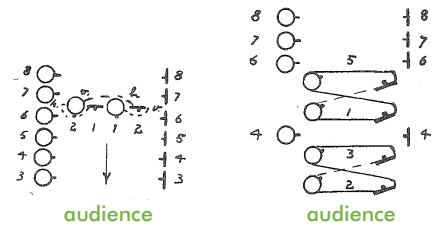
Figure 3

Measures 1-6

Measures 7-8

First woman walks below her partner's arm, making a $\frac{1}{2}$ CW turn. She ends facing audience, to the left side of her partner.

Without traveling, second man makes a $\frac{1}{2}$ CCW turn. He ends facing front, to the left of the first woman.



Without traveling, second woman makes $\frac{1}{2}$ CW turn and ends facing front, with first man on her left.

Starting with L, the two couples dance 4 change steps back down the lines. On the final count, the second couple stays back a bit.

Foursome drops hands and partners face each other.

Partners take right hands in handshake position and chain past 6 people in chain step, including the partner as 1. Men are going CCW LOD, women in CW LOD

Partners again take right hands in handshake position. Man places left hand on woman's right upper arm.

First couple makes 1 CW turn with two change steps, starting on L.

Second couple assumes the above handhold and does $\frac{1}{2}$ CW turn with one change step, starting on L.

Both sets of partners then drop hands and do one change step while moving back into their lines.

The first couple has moved one spot down from their original position. They now start over at Figure 2 with the third couple with the third couple taking place of second couple in the above description.

On each verse, the first couple moves one spot down. Once they have passed 3 couples, the first two couples start from Figure 1, with the second man beginning by bowing to his partner and the neighboring couple when the first and fourth couples have begun Figure 3 (chain sequence). Then all of the moving dancers will be synchronized.

Note: With a larger group, the dance can have more than one "first couple" dancing at once, with several men starting the bowing sequence in Figure 1 simultaneously.

FIRETUR FRA ROMERIKE

Firetur fra Romerike

A partner figure dance for four from Romerike in Akershus county.

Floor Formation

Two couples stand in a single circle, facing the center.

Handhold

Light handhold

Step

Touch step, waltz step

Figure 1

Measures 1-7

Measure 8

Measures 9-15

Measure 16

Figure 2

Measures 1-16

Figure 3

Measures 1-4

Figure 4

Measures 5-14

Measure 15

Measure 16

Verse 2

Starting on L in CW LOD, do 7 touch steps.

Leaving L in place, step back on R and slightly bow head. Arms extend slightly, though elbows remain bent.

Starting on L in CCW LOD, do 7 touch steps.

See Measure 8.

Drop hands and make $\frac{1}{4}$ turn to face partner. Shake hand with partner and continue in chain, passing 8 people, with your partner counted as 1. Women move in CW LOD, men in CCW LOD. Stop upon meeting partner for the fourth time.

Man bows while woman curtseys:
Down 6 counts, up 6 counts.

Man's formal bow:
Left hand is on lower hip with fingers in front (or variant left knuckles rest on lower back), right arm is at side. While right arm sweeps in in front toward his waist, he bows forward at waist. (6 counts) Return to standing while right arm goes back to right side. (6 counts)

Woman's formal curtsey:
While holding skirt out on either side, take weight on L and with R, trace a half circle on ground with toe. Bend knees deeply with weight mainly on L. Bow head and and bring torso slightly forward. (6 counts)

Without moving L, transfer weight to R and stand up, then transfer weight to L and put feet together. Then lift gaze to make eye contact with partner.

Man dances 1 waltz step starting R toward partner and woman does one waltz step in place starting L, and they assume partner hold 2. Then the pair dances 4 $\frac{1}{2}$ CW turns in CCW LOD for the remaining 9 measures.

While both couples are waltzing, the men's backs should always pass in the middle of the circle, as should the women's.

Man and woman return to original positions in circle, dancing 1 waltz step in place. Then woman's hand slides down to meet her partner's hand.

Man places left hand low on hip with fingers forward, (or knuckles on his lower back) and bows slightly toward partner, with L behind R.

Woman bows slightly toward partner with R behind L while holding skirt to side with R.

Repeat Figures 1-4.

GAMMEL REINLENDER			
<p>Gammel Reinlender</p> <p>Gammel, or Old Reinlender is a type of schottische, and is one of the most common couple dances in Norway. There are many regional variants of this dance. In most versions, the couple will assume an open position during the reinlender steps, and a closed position for the step-hops.</p> <p>Floor Formation</p> <p>An even number of couples stand in a double circle with men in the inner ring facing outward, women in the outer ring facing inward.</p> <p>Handhold</p> <p>Light handhold. Free hand: hip hold 2</p> <p>Step</p> <p>Reinlender step, step-hop</p>	<p>Figure 1 – Step Hop Forward</p> <p>Measures 1-2</p>	<p>Couple does one reinlender step in CCW LOD, woman beginning R and man on L. They then do one reinlender step while traveling in CW LOD.</p>	
	<p>Measures 3-4</p>	<p>Both face CCW LOD and do 4 forward step-hops, woman starting on R, man on L.</p>	
	<p>Measures 5-8</p>	<p>Repeat measures 1-4.</p>	
	<p>Figure 2 - Couple Turn (CW)</p> <p>Measures 9-10</p>	<p>Return to original starting position but in partner hold 1, do one reinlender step in CCW LOD, woman beginning R and man L. While staying in same hold, do one reinlender step in CW LOD with opposite footwork.</p>	
	<p>Measures 11-12</p>	<p>Couple makes 2 CW turns with woman starting R, man starting L. This will take a total of 4 step-hops.</p>	
	<p>Measures 13-16</p>	<p>Repeat measures 9-12.</p>	
	<p>Figure 3 - Woman's Turn with Hand (CCW)</p> <p>Measures 1-2</p>	<p>Return to original starting position. Repeat Figure 1, measures 1-2.</p>	
	<p>Measures 3-4</p>	<p>While lifting his right hand to turn partner, man does 4 step-hops in CCW LOD starting on L.</p>	
		<p>While going in CCW LOD, woman makes 2 CCW turns with left arm raised on 4 step-hops.</p>	
	<p>Measures 5-8</p>	<p>Repeat Figure 3, measures 1-4.</p>	
	<p>Figure 4 – Woman's Free Turn (CW)</p> <p>Measures 9-10</p>	<p>Return to original starting position. Repeat Figure 1, measures 1-2.</p>	
	<p>Measures 11-12</p>	<p>Man does 4 step-hops in CCW LOD starting on L while he flings and releases his partner's left hand in a forward motion, starting her CW turn. While she turns, he crosses his arms at chest level, with arms parallel to the ground.</p>	
		<p>While going in CCW LOD, woman makes 2 CW turns on 4 step-hops, with both hands in hip hold 2.</p>	

Instructions continue on following page

GAMMEL REINLENDER (CONTINUED)

Measures 13-14

Repeat Figure 4, measure 9-10, but the footwork changes to two step-hops, followed by L-R-L stamps.

Measures 15-16

Man repeats Figure 4, measures 11-12.

While going in CCW LOD, woman makes 1.5 CW turns: two step-hops for the first turn, and a R-L-R stamp for the subsequent half turn. Both hands in hip hold 2. Woman ends standing in CW LOD, hip to hip with partner.

During the three stamps, partners assume Partner hold 3: cross right arms while extending their left forearms along their own lower back to meet and clasp partner's right hand.

Figure 5 – Partner Hold 3 Half-turns

Measures 1-2

Footwork is the same for both partners: start on L and do 3 step-hops forward, making a ½ turn CW, then swing and extend R forward with heel on floor and toes pointing up. Right leg is straight while left is slightly bent. Lean torso back, acknowledge partner and flirt.

Measures 3-4

Repeat in reverse: start on R and do 3 step-hops backward, making a ½ turn CCW, then swing and extend L forward with heel on floor and toes pointing up. Left leg is straight while right is slightly bent. Lean torso back, acknowledge partner and flirt.

Measures 5-12

Repeat Figure 5, measures 1-4, twice.

Measures 13-14

Repeat Figure 5, measures 1-2.

Measure 15

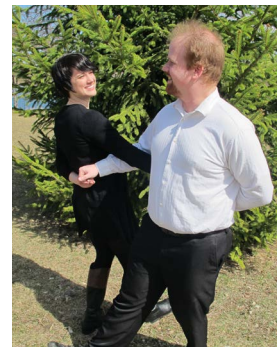
Starting with R, partners both do 2 step-hops backward and drop hands.

Measure 16

Man stamps R-L-R and ends facing CCW LOD. Woman makes ½ CW turn in place, stamping R-L-R, ending in CCW LOD.

Figure 6 – Partners Change Positions

Both partners face CCW LOD with light handhold. Free hand: hip hold 2



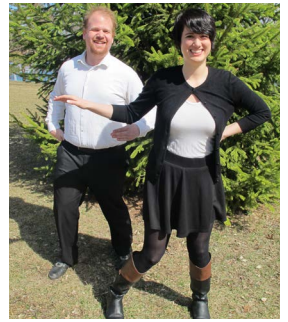
GAMMEL REINLENDER (CONTINUED)

Measure 1

Man pulls woman's left hand with his right across his chest and drops her hand as he does one reinlender step starting on R. He changes positions with partner, traveling behind her.

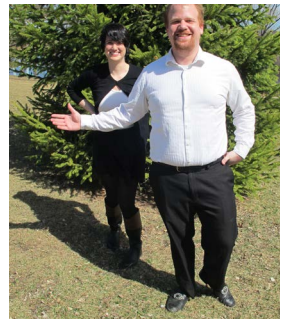
Woman does one reinlender step to the left, changing positions with her back to her partner. After lead is given, both hands should be in hip hold 2.

Man crosses his arms at chest level, with arms parallel to the ground.



Measure 2

The opposite steps of measure 1, and partners trade positions again, man traveling in front of his partner.



Measures 3-4

Both partners face CCW LOD with light handhold. Free hand: hip hold 2.
Do 4 step-hops forward in CCW LOD, woman starts on L, man starts on R.



Measures 5-16

Repeat movements from Figure 6 measures 1-4 three more times. On last repeat of measures 3-4, woman does 3 step-hops and two R-L steps to prepare for next figure.

Figure 7 - Man Kneels, Woman Circles (CCW)


Measures 1-2

Man faces his partner and kneels down on right knee with L placed on ground, keeping his right hand high while holding partner's left hand. His gaze follows his partner as she dances around him.

Woman starts on R and dances 2 reinlender steps around man in 1 CCW circle. She gazes at her partner while dancing around him.



GAMMEL REINLENDER (CONTINUED)

	Measures 3-4	Man stands up quickly and does 4 step-hops in CCW LOD starting with L and using light handhold.	
	Measures 5-16	Woman does 4 step-hops in CCW LOD, starting on R.	
	Figure 8 - Separate and Reunite; Turn (CW)	Repeat movements from Figure 7 measures 1-4 three more times.	
	Measure 1	Man crosses his arms at chest level, with arms parallel to the ground. Woman has both hands in hip hold 2.	
		Man dances one reinlender step toward middle of circle, starting on L, stamping foot on count 3 with option of simultaneous grunt or whoop.	
		Woman dances one reinlender step away from the middle of the circle and faces outward, starting on R.	
	Measure 2	Man turns CW to face partner while dancing one reinlender step toward her, starting on R. He extends his hands outwards and claps his hands on count 3, like a clashing cymbal motion.	
		Woman turns CCW to face partner while dancing one reinlender step toward him, starting on L.	
	Measures 3-4	Couple meets in position 1- man facing outward and woman facing center. They dance two CW turns in 4 step-hops.	
	Measures 5-16	Repeat Figure 8, measures 1-4 three more times.	
	Figure 8 - Pair Turns Together, Lift.	Hand hold shifts slightly: Man's left arm is down, hand facing up, holding his partner's right fist. His right hand is on his partner's left shoulder blade.	
		Woman's right arm is near her side, and her hand is in a fist, resting in her partner's left palm. Her left palm is placed on her partner's right shoulder.	
	Measures 1-2	Couple dances 1 reinlender step to the side in CCW LOD, woman starting R, man starting L. In the same position, do 1 reinlender step in CW LOD with opposite footwork.	

Instructions continue on following page

GAMMEL REINLENDER (CONTINUED)

Measure 3

Couple does 1 ½ CW turns over two step-hops, woman starting R and man starting L. Woman then faces outward and man faces center.

Measure 4

Man bends knees and lifts partner while making a CW ½ turn (counts 1-2) and places her on other side (counts 3-4).

Woman assists in lift by jumping upward on the first count. She also steadies herself with her left arm and holds her right arm straight down during the turn. Her feet stay together during the lift, and she lands with soft knees.

Measures 5-8

Repeat Figure 9, measures 1-4.





Photo: Elvesvingen 1-582, Mankato, MN--The lodge's Nordic Dancers provide entertainment at the December meeting.

PART 3: ADVANCED DANCES

Any particular folk dance can be broken down into a few essential elements including formation, position, steps and music. To begin this unit, you'll need to become familiar with and learn some basic dance steps, formations and positions. Then you will learn and perform one each of the three types of dances while applying these basic forms. Before going on, take a look at the Resources on page 34.

Of course the best way to learn is from an experienced teacher. To find a folk dance instruction program near you and to find other dance resources, check out the Folk Dancing Resources in the "Members Login" section of www.sonsofnorway.com. However, if you can't find an instructional program near you or if you'd like to learn on your own, the dances below can be found in Dance Instructions on pages 35-41.

Part 3 Activities

Getting started: First, review and practice the handholds and steps from Part 1 and 2, in addition to reviewing the vocabulary. Become familiar with the handholds and steps introduced in Part 3. Watch the videos listed in the Folk Dancing Resources section of www.sonsofnorway.com.

Activity 1: Learn and perform and record 3 dances.

Once you've mastered the basic steps, you will learn and perform one of each type of dance – song dance, figure dance and couple dance. The performance can be at a lodge meeting, a folk dance gathering, a school presentation or any function where you will have an audience. Record a video of your performance to submit with your report.

Learn and perform one of each type of dance listed below. Instructions can be found on pages 35-41.

Sangdanser / Song Dances:

Det Står Ein Friar

Turdanser / Figure Dances:

Eikerril

Totur fra Holt

Gammeldanser / Couple Dances:

Pariserpolka

Activity 2: Complete one Learning Activity.

Choose from any of the Learning Activities listed on page 42.

Submitting your work

Complete the Pin Application Form included in this section, and submit all of the following items:

- ☐ Learning Activity
- ☐ Unit Evaluation Form

★ *Remember you must include photocopies, photographs or scans of your projects and learning activity requirements with your completed pin application form. Failure to include the required items will delay the awarding of your well-deserved pin or bar! To help make this unit even better, please take time to fill out the evaluation form provided at the end of the unit.*

Send materials by email to culturalskills@sofn.com (preferred) or by mail to:

Cultural Skills Program
Sons of Norway
1455 West Lake Street
Minneapolis, MN 55408

If you use traditional mail channels, please make and retain copies of all materials (including photos) prior to sending. Original items will not be returned.

- For expedited processing, send materials by email to culturalskills@sofn.com. Reports and pictures can be sent as attachments.
- This form can now be filled out and submitted digitally. Just sign in to the "Members Login" section of www.sonsofnorway.com to find a digital copy of this form that you can fill out, save and email with the rest of your report.
- This form can also be printed, completed, scanned and emailed with the rest of your report.
- Materials sent by mail may take additional time to process. Mail all materials to:
Sons of Norway
Cultural Skills Program
1455 West Lake St.
Minneapolis, MN 55408
- ★ Please make copies of materials sent by mail. Original items will not be returned.

PIN APPLICATION FORM - FOLK DANCING PART 3

CONTACT INFORMATION:

Name: _____

Mailing address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ E-mail address: _____

Phone: (____) _____

MEMBERSHIP INFORMATION: (required)

Membership #: _____ District #: _____ Lodge #: _____

1. Activity 1

- List the three dances you learned for Level 3:

Song dance: _____

Figure dance: _____

Couple dance: _____

Where did you perform these dances? Tell us about the event on the lines below. List the location, date, audience and anything else about it. (Attach another sheet, if necessary.)

2. Learning Activity # _____

- If your Learning Activity requires you to write a short summary, attach it as a separate document.

3. Evaluation Form

Have you received Cultural Skills Program pin awards previously? ☐ Yes ☐ No

If yes, please list: _____

Signature (Cultural Skills Applicant)**

Date

***By signing this form and accepting awards you are giving Sons of Norway Headquarters permission to use your photos in future promotional materials.*

(Name of Lodge Cultural Skills Admin/Officer)

FOR SONS OF NORWAY HEADQUARTERS USE ONLY

(Signature of Fraternal Dept. Cultural Skills Program Coordinator)

Date



UNIT EVALUATION FORM - FOLK DANCING PART 3

For each of the four questions below, please check the box that fits your opinion most accurately.

	Agree	Disagree
1 Instructions for this part were easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>
2 Requirements for this part were reasonable.	<input type="checkbox"/>	<input type="checkbox"/>
3 Learning Activities provided a lot of choices.	<input type="checkbox"/>	<input type="checkbox"/>
4 Required activities were interesting.	<input type="checkbox"/>	<input type="checkbox"/>

This part has (check all that apply):

- ☐ Helped me gain a better appreciation of Norwegian heritage & culture.
- ☐ Increased my involvement with other lodge members (such as participation in formal & informal discussions, presentations, formal group activities, etc.).
- ☐ Increased the interest of my lodge in the Cultural Skills Program because of my participation through special interest groups, presentations, or cultural fairs.
- ☐ Offered me an opportunity to involve or pass on this skill/interest to family members or other interested individuals.
- ☐ Helped prepare me to participate in the district and/or International Folk Art Exhibition & Competition.

FEEDBACK: To improve the unit, please add comments and suggestions. Your comments are confidential and in no way affect the awarding of your earned pin or bar.



PART 3 RESOURCES

A few new steps and handholds are introduced in Part 3, adding on to the Part 1 Resources on page 5 and Part 2 Resources on page 17.

For a complete list of resources, visit the section of Folk Dancing Resources in the “Members Login” section of www.sonsofnorway.com

Glossary of Abbreviations

L - refers to the left foot

R - refers to the right foot

CW - clockwise

CCW - counter-clockwise

LOD - line of direction, or the direction in which the dance is currently moving

Dance Steps

Running Step

Starts on either foot, with each step being one beat. Extend L forward and transfer weight onto ball of left foot, immediately extend R and transfer weight onto that foot. Knees should be soft and springy throughout.

Springar Step

Starts on either foot, step L onto whole foot, dipping in the knees, step R onto ball of foot and heel well off ground, body in an upward motion, step L onto whole foot, dipping in knees, and step L onto ball of foot, with heel well off ground.

Side Step

Starts on either foot. Extend L to side and place full weight on L. R slides, closing to L with a small hop, replacing L and taking full weight. Repeat.

Gesture Step

Starts in either direction. Placing weight on R, L crosses over and takes weight. R steps to side. L steps behind, taking weight. While R remains crossed over, hop on L. Keep movements small—the sequence should not cover much ground to either side. Repeat on opposite side with opposite footwork.

Cross-Behind

This step always begins on the same foot when traveling in one direction. Step to side and place weight on L, cross behind with R with weight supported between both feet. Step to side on L, cross behind on R. Legs remain crossed while step continues. Step may travel in opposite direction with opposite footwork.

Handholds and Dancing Positions



Partner hold 4

- Face partner, Place left hand on upper right arm of partner.
- Place right hand on his/her shoulder blade, with elbows lifted.

DANCE INSTRUCTIONS - PART 3

Here you will find instructions for the dances listed in this unit. Some of the instructions may be more easily understood by an experienced dance instructor.

Sangdanser / Song Dances

DET STÅR EIN FRIAR UTI GAR'E

Det Står Ein Friar Uti Gar'e

Dalia has many suitors, but her mother will only invite in the man with the most money.

Floor

Formation

Any number of pairs in a single circle, facing center

Handhold

Shoulder hold

Step

Running step, springar step

Figure 1

All dancers start L on "fri(-ar)," performing 10 CW LOD running steps.

Repeat words and motions, with dancers ending by closing R to L, and dropping hands to sides.

Figure 2

Measures 1-2

Man stands in place while woman takes 2 spring steps in CW LOD starting on L: on the first step, she does ½ CCW turn, passing face-to-face with partner, then does a ½ CW turn, moving to her partner's left side.

Measures 3-4

Then woman stands in place while man takes 2 spring steps in CW LOD starting on L: on the first step, he does ½ CCW turn, passing face-to-face with partner, then does a ½ CW turn, moving to his partner's left side.

Measures 5-8

Repeat Measures 1-4 again.

Verse 2:

Repeat Figures 1 and 2.

Verse 3:

Repeat Figures 1 and Figure 2, Measures 1-4.

Measures 5-6

As in verses 1&2.

Measures 7-8

All dancers take hands in light handhold.

Starting on L, all dancers perform 4 running steps forward into center and close L to R, then 4 running steps backward starting on L, closing L to R on last count.

| : Det står ei friar uti gar'e, mor lilla. Hau hau! : |
There's a suitor in the garden, little mother!

| : Kor mange pengar haver han, du mi dotter Dalia? : |
How much money does he have, my daughter Dalia?

| : To hundre riksdaler, seier han at han har. : |
Two hundred riksdaler, he says that he has.
| : Sei han nei, vis han vei, du mi dotter Dalia. : |

| : Det står ei friar uti gar'e, mor lilla. Hau hau! : |
There's a suitor in the garden, little mother!

| : Kor mange pengar haver han, du mi dotter Dalia? : |
How much money does he have, my daughter Dalia?

| : Tre hundre riksdaler, seier han at han har. : |
Three hundred riksdaler, he says that he has.
| : Sei han nei, vis han vei, du mi dotter Dalia. : |

| : Det står ei friar uti gar'e, mor lilla. Hau hau! : |
There's a suitor in the garden, little mother!

| : Kor mange pengar haver han, du mi dotter Dalia? : |
How much money does he have, my daughter Dalia?

| : Fem hundre riksdaler, seier han at han har. : |
Five hundred riksdaler, he says that he has.

| : Lat opp døra, slepp han inn, du mi dotter Dalia. : |
Open the door and haul him in, my daughter Dalia!

EIKERRIL

Eikerril

A reel from Vestfossen in Buskerud fylke. This one turns heads, as men and women dance around each other and flirt.

Floor Formation

Six pairs stand in a double ring—men face outward, women face center. Circle should not be too large.

Handhold

Men cross arms at chest level, with arms parallel to floor. Women hold skirt out on either side.

Step

Side step, change step with hop, walking step

Figure 1- Side Steps

Measures 1-8

Measures 9-16

Refrain 1

Measures 1-16

Figure 2 – Man Weaves

Measures 1-24

Man begins with L and dances 14 side steps in CCW LOD, once around the circle, acknowledging the women as he passes by. Once he reaches his partner, he passes in front of her and in a CCW turn, switches places with her on three stamps.

Woman stands in original position, swaying and engaging with men as they dance past. When her partner returns, she switches places with him in a CCW with a walking step forward and three stamps: R-L-R.

The woman is now facing outward and the man faces inward. Beginning with L, woman dances 14 side steps in CCW LOD, once around the circle. Once she reaches her partner, she passes in front of him and does a ¼ CW turn to face CW LOD.

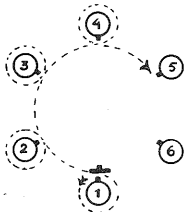
Man stands facing center, engaging with women as they dance past. When his partner returns, he turns ¼ CW to face CCW LOD.

Woman faces CW LOD and man CCW LOD. Partners give each other their right hands in handshake position and beginning with L, dance a chain, performing 16 change steps.

The second time they meet, the woman resumes her original position facing into the circle, and the man stands in front of her, facing into the center. In the 16th measure, both partners finish with R-L-R stamps.

Woman stands still and holds her skirt on either side, engaging and flirting, while the man dances as follows:

Man begins dancing on L, performing three change steps to circle each woman, and one change step in between.



Without turning away from facing center, man performs one change step backward toward the left side of his partner, then one R change step to the right while facing her back, one L change step forward to her right side, one R change step while traveling forward to repeat the 3 step pattern around the next woman. Man flirts and turns slightly to acknowledge the woman while dancing around her, but never turns completely. Arms and hands swing freely. The dance is full of humor and joy.

When the man dances behind each woman, she should turn her head to the left as he goes past, and to the right as he returns to the center.

The man dances 32 change steps in this figure and ends by stamping R-L-R in the 32nd measure, facing his partner. The man should travel a little past his partner rather than being directly in front of her, to facilitate starting a chain.

EIKERRIL (CONTINUED)

Refrain 2

Measures 1-16

Figure 3 – Woman Weaves

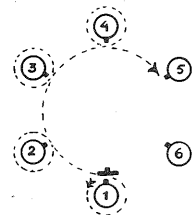
Measures 1-24

Woman faces CW LOD and man CCW LOD. Partners give each other their right hands in handshake position and beginning with L, dance a chain, performing 16 change steps.

The second time they meet, the man faces in to the circle, and the woman stands in front of him, facing in to the center. In the 16th measure, both partners finish with R-L-R stamps.

Man stands still and crosses his arms at chest-level with arms parallel to floor. He engages and flirts, while the woman dances as follows:

Holding her skirt on either side, woman begins dancing on L, performing three change steps to circle each man, and one change step in between.



Without turning away from facing center, woman performs one change step backward toward the left side of their partner, then one R change step to the right while facing his back, one L change step forward to his right side, and one R change step while traveling forward to repeat the 3 step pattern around the next man. Woman flirts and turns slightly to acknowledge the men while dancing around him, but never turns completely.

When the woman dances behind each man, he should turn his head to the left as she goes past, and to the right as she returns to the center.

The woman dances 32 change steps in this figure and ends by stamping R-L-R in the 32nd measure, facing her partner.

Figure 4

Measures 1-8

Measures 9-16

Man and woman turn to face CW LOD. Man offers woman his right arm and woman places her left hand through his right bent elbow. Free arms swing freely. Starting on L, couple performs 14 walking steps, ending with L-R-L stamps. Drop arms, turn toward CCW LOD. Clap on first count.

Man offers his left arm, and couples perform 14 walking steps, starting with R. Free hands wave in the air. In last measure, partners face each other in original positions with light handhold. They bow/curtsey while maintaining handhold.

TOTUR FRA HOLT

Totur fra Holt

Figure dance from Holt, a former municipality in Aust-Agder fylke. In present-day Norway, the town of Tvedestrand stands in its place.

Floor Formation

Two couples stand in a circle facing center.

Handhold

Light handhold, hip hold 1

Step

Gesture step, cross-behind

Figure 1

Measures 1-3

Measure 4

Measures 5-8

Refrain 1

Measure 1

Measure 2

Measure 3

Measure 4

Measures 5-8

Figure 2

Measures 1-4

Measure 5-8

Refrain 2

Measures 1-8

Figure 3

Measures 1-4

Measures 5-8

Refrain 3

Measures 1-8

Starting with L, do 6 cross-behind steps in CW LOD.

Stamp L-R-L in place.

Repeat measures 1-4 in the opposite direction.

Dancers drop hands and put hands in hip hold 1. Circle becomes a square as partners face each other and take weight on R.

Starting L, do one gesture step to the right.

Starting R, do one gesture step to the left.

Starting L, do one gesture step to the right.

Starting R, do one gesture step to the left.

On the third step, each partner moves differently:

- Man turns CW and hops R, in a $\frac{3}{4}$ CW pivot and ends facing his corner.
- Woman turns CCW and hops R, in a $\frac{3}{4}$ CW pivot step and ends facing her corner.

While facing corner, repeat measures 1-2 of the refrain, twice.

All dancers face center. Men take hold of right hands, clasping each other's thumbs. Women take right hands in the same fashion below the men's hands. Left hands are in hip hold 1.

Repeat footwork from Figure 1, measures 1-4

Switch to left hands and put right hand on hip in hip hold 1. Repeat footwork for Figure 1, measures 5-8.

Repeat movements of Refrain 1, measures 1-8.

All face center. Men join both hands, each with their right palm down, left palm up and fingers curved to hook together. Women have the same hold below the men's hands.

Repeat Refrain 1, measures 1-8 with the same hip hold throughout.

All face center. While doing footwork of Figure 2, measures 1-4, hold left hand palm-up near chest and right hand palm-down above it, and clap right hand into left six times. No clapping occurs while stamping.

Continue clapping and repeat footwork from Figure 1, measures 5-8 while clapping 6 times. No clapping occurs while stamping.

Repeat movements of Refrain 1, measures 1-8.

PARISERPOLKA

Pariserpolka

From Western Norway, the "Parisian Polka" is neither from Paris nor does it contain a polka step. Sometimes also called the Norwegian Polka, the dance may be done by one couple, or in a group of several couples.

Floor Formation

Any number of couples in double circle, men in the inner and women in the outer circle. Partners form a V facing CCW LOD.

Handhold

Light handhold, low handhold, partner hold 4

Step

Change step, walking step, pivot step

Figure 1 – Forward and Backward

Measures 1-2

Partners hold both hands in light handhold, with right and left hands close together.

Woman starts R and man starts L doing 3 walking steps in CCW LOD. Then both partners extend inside leg (woman L, man R) forward in a toe touch.

Measures 3-4

With the same handhold, turn in CW LOD and do the opposite footwork of Figure 1, measures 1-2.

Measures 5-6

With the same handhold, partners turn back to CCW LOD. Woman starts L and man starts R and they do 2 change steps in CCW LOD.

Refrain 1

Measures 7-8

Take partner hold 4. With woman starting R and man L, couple performs 2 CW turns using 4 pivot steps total. Each partner places R between his/her partner's two feet. With these turns, the couple advances forward in CCW LOD.

Measures 9-16

Repeat measures 1-8.

Partners drop hands, arms relax at sides.

Figure 2 – Both Turn and Clap

Measures 1-2

Woman starts R and man L and the couple make 1 turn in opposite directions from each other (woman CW, man CCW) traveling in CCW LOD. The footwork for the turn is 3 light steps followed by extension of inside leg (woman L, man R) forward in a toe touch. While doing toe touch, both partners clap.

Measures 3-4

Turn in CW LOD and repeat Figure 2, measures 1-2 with the opposite footwork.

Measures 5-6

Both partners keep arms at sides and face CCW LOD and dance 2 change steps in CCW LOD, woman starting R, man L. Arms may have an expressive lilt.

Refrain 2

Measures 7-8

Same as Refrain 1.



Instructions continue on following page

PARISERPOLKA (CONTINUED)

Measures 9-16

Figure 3 – Both Turn Under Joined Hands

Measures 1-2

Measures 3-4

Measures 5-6

Refrain 3

Measures 7-8

Measures 9-16

Figure 4 – Side Position, Woman Turns CCW, CW

Measures 1-2

Measures 3-4

Repeat Figure 2, measures 1-8.

Partners take both hands in low handhold, with right and left hands held closely together.

Woman starts R and man L, and partners turn away from each other (woman CW, man CCW), doing 3 light steps in CCW LOD. While doing this turn, partners swing both hands over head without releasing grip and end up face-to-face with low handhold.

Repeat Figure 3 measures 1-2 in CW direction with opposite footwork and arm motions.

With the same handhold, partners face CCW LOD and do 2 change steps forward, woman starting R and man L.

Same as Refrain 1.

Repeat Figure 3, measures 1-8.

Woman faces CW LOD and man faces CCW LOD, standing hip to hip. Each partner extends their right arm across partner's chest with hand palm-down in partner's hand, left hand is palm up near one's own left shoulder, supporting partner's right hand.

Woman begins R and man L and they do 3 light steps in CCW LOD. Woman is traveling backward, man forward. Then each partner does a toe touch in place.

While maintaining handhold, woman makes a $\frac{1}{2}$ CCW turn while man does $\frac{1}{2}$ CW turn.

In doing this turn, man lift his right hand over woman's head and brings it to his right shoulder, maintaining a bend in his elbow. His left hand stays low, extending behind woman's lower back.

During the turn, the woman lifts her left hand over her head and pauses after the turn with her left hand above her left shoulder, right forearm is vertical. Her right hand is behind her own lower back.

Footwork for the turn: woman starts R and man L, and does 3 light steps in CW LOD. Woman's turn happens



Instructions continue on following page

PARISERPOLKA (CONTINUED)

	Measures 5-6	<p>Man lets go of woman's right hand with his left. He keeps hold of her left hand in his right and turns ½ CCW turn to face CCW LOD. While lifting his right hand over woman's head for her turns, he performs 2 change steps in CCW LOD, starting L. His free arm stays at his side.</p> <p>Woman does 2 CW pivot turns with her left hand above her head and right hand relaxed at her side.</p>	
	Refrain 4		
	Measures 7-8	<p>Immediately after woman's second turn, couples take position 3.</p> <p>Same as Refrain 1.</p>	
	Measures 9-16	Repeat Figure 4, measures 1-8.	
	Figure 5 – Woman turns CW, CCW, CW	<p>Immediately after the refrain the couple finishes their turn and man should have back to center, and woman faces center. Before moving out of partner hold 4, man swiftly takes woman's left hand in his right and lifts her left hand over her head making a seamless transition into her CW turn.</p>	
	Measures 1-2	<p>While holding partner's left hand and facing outward, he lifts his right hand above his partner's head as he does 3 light steps in CCW LOD starting on L, then extends his right leg forward in a toe touch. During this touch, their clasped hands come down to the side at about shoulder height.</p> <p>Holding her left hand over her head, woman does a CW turn on 3 light steps in CCW LOD, then extends her left leg forward in a toe touch. She ends the turn facing the center of the circle.</p>	
	Measures 3-4	With the same handhold, both man and woman repeat Figure 5, measures 1-2 with opposite footwork. Woman does 1 CCW turn while traveling in CW LOD.	
	Measures 5-6	<p>Man dances 2 change steps forward in in CCW starting with L. Holding his partner's left hand, he lifts his right hand over her head for her turn. His other arm is at his side.</p> <p>Woman holds her left hand over her own head, holding man's right hand and does 2 CW turns with quick 4 pivot steps, R-L-R-L in CCW LOD. She holds her skirt with her right hand.</p>	
	Refrain 5		
	Measures 7-8	<p>Immediately after woman's second turn, couples take position 3.</p> <p>Same as Refrain 1.</p>	
	Measures 9-16	Repeat Figure 5, measures 1-8.	



Unit 13: LEARNING ACTIVITIES

WHAT'S A SUMMARY OR A REPORT?

The writing required by a Learning Activity is used to explain what you've experienced or learned. Focus on what you learned and not on spelling or grammar; your report is not graded. And, if it makes writing easier, just imagine writing a letter to a friend! Please write a minimum of 2 or 3 paragraphs unless otherwise stated in the elective. However, if you wish to write more and would like to enclose additional photos, articles, etc., please feel free to do so.

- 1 Write an essay, approximately 300 words, on Norwegian folk dancing including the three types of dances in this unit: song dances, figure dances, and couple dances. Use at least two sources for your essay. Submit it with the report form for the unit, indicating your sources.
- 2 Teach a dance to a youth group. This could be a scout troop, a class at your local school, or a youth group in your lodge. Some of the dances in this unit are appropriate. Write up a short report (200 words) on your experiences.
- 3 Become an active member of a folk dance group. Attend at least 6 meetings. Write up a short report (200 words) on your experiences.
- 4 If your lodge does not have a folk dance group, organize one. Organize at least 3 meetings. Write up a short report (200 words) on your experiences.
- 5 Make a presentation to your lodge or any other adult group about Norwegian folk dancing. A demonstration of some of the dances you have learned should be included. Write up a short report (200 words) on your experiences.
- 6 If your lodge has a dance group, emcee a program for them telling about the types of dances they are performing. Write up a short report (200 words) on your experiences.
- 7 Teach a one hour dance workshop to beginning adults. Write up a short report (200 words) on your experiences.
- 8 Organize and hold a Norwegian folk dance party. Write up a short report (200 words) on your experiences.
- 9 Host a folk dance group from Norway. Write up a short report (200 words) on your experiences.
- 10 Make a video of yourself performing one dance with a folk dance group, either at a workshop or with another group. Submit your video and write up a short report (200 words) on your experiences.
- 11 Research the history and development of Norwegian folk dance and write an essay of approximately 300 words. Use at least two sources for your essay. Submit it with the report form for the unit, indicating your sources.
- 12 Don't see the Learning Activity that you wish to do? Make a suggestion by emailing culturalskills@sofn.com, or call (800) 945-8851 and ask for Cultural Skills.