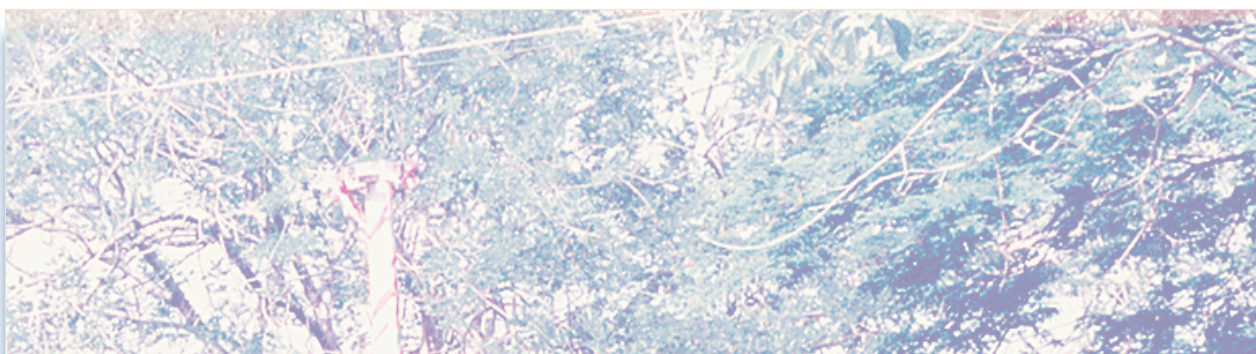


The
Barbados Landship
Teachers' Manual of
MANOEUVRES





The Barbados Landship Teachers' Manual of Manoeuvres









Project Coordinator: Alicia Payne/Hurley

Writer: Dr. John Hunte

Editors: Andrea Wells and Michelle Springer

Sub – editor: Peter 'Adonijah' Alleyne

Consultant Advisor: Dr. Nancy Jacobs

Illustrator: Anisah Wood

Layout and Design: O'Neal Yearwood

Produced by the National Cultural Foundation

Chief Executive Officer: Carol Roberts – Reifer

Chief Cultural Officer – Andrea Wells

Marketing Officer – Ashley Dyll

Dance Officer: Alicia Payne/Hurley

Research and Documentation Officer: Michelle Springer



Contents

CONTENTS

Foreword _____	07	Sideways March _____	26
Message from the NCF Dance Desk _____	08	Toe Touch / Beat _____	27
Message from the Barbados Landship Association _____	09	Toe Beat / March _____	29
The Barbados Landship – Our Intangible Heritage _____	10	Sailor Hop _____	31
Friendly Societies _____	10	Wangle Low _____	32
Landship as Masquerade _____	10	Section 19 / Jerk Forward _____	34
Tuk Music _____	11	Section 20 _____	35
From All- Men to Almost All- Women _____	11	Lowering the Sails / Weighing Anchor _____	36
Officers, Rank and Uniforms _____	14	Man Overboard _____	38
The Barbados Landship Association _____	16	Rough Seas _____	42
Guiding Principles _____	17	Rock Out _____	43
Landship on Parade _____	18	Double March _____	44
Dock Gatherings _____	18	Outside Order / Inside Turn _____	45
Abbreviations _____	19	The Maypole _____	46
Time Signatures _____	20	Approaching the Pole _____	46
Definition of Terms _____	21	Pole _____	48
The Manoeuvres / Exercises _____	23	Reverse _____	49
General Exercise _____	23	Partner _____	50
Spotting / Squatting Exercise _____	24	Quarter Turn _____	50
Forward March _____	25	Run – Change _____	50
		Face – Park _____	50
		Re-Run Change _____	50
		Works Cited _____	51



FOREWORD

Carol Roberts-Reifer
Chief Executive Officer



National dance is an important and dynamic cultural expression; from the unique nuances of body movement to the symbolism expressed through costuming and the rhythmic imprint of the music, national dances the world over have preserved local cultural heritage and national values, passing from generation to generation. In Barbados, the Landship Dance is such a national treasure. It is an integral component of the structure and practices of The Barbados Landship, the oldest indigenous organisation on the island.

This detailed study of the Barbados Landship's signature steps was researched and developed by the National Cultural Foundation and the Barbados Landship Association as part of the NCF's Landship Memory Bank Project. The manual seeks to offer teachers an easy-to-read analysis suitable for the instruction of students from novice to specialist. The information gathered here can be utilised to develop the ambiance, character, rhythm, and tone of a Landship on display. The figures have been graded according to various levels: from easy to complex. Teachers are reminded to give general and specific historical and socio-cultural contexts when teaching the manoeuvres as knowledge of these specifics are vital to understanding the Barbados Landship as well as to performing the Landship Dance.

The National Cultural Foundation is committed to the preservation, development, and promotion of and training in our indigenous cultural forms, both tangible and intangible. We are pleased to present this training resource as a tool to ensure that the Landship's movements, expressions and historical context are recorded and available for dissemination to all, thereby facilitating the preservation, sustainability and generational learning of this fascinating heritage resource.



Message from the NCF Dance Desk

Alicia Payne/Hurley
Cultural Officer – Dance



This Barbados Landship Teachers' Manual is the first step in developing a Landship Dance Legacy Project. It is focused on the preservation, documentation, local training and international recognition of this indigenous Nation Dance and Movement Cultural form. The purpose of the manual is to offer potential teachers a comprehensive guide into the movements, footwork, expression, body actions and technique of the Landship and Maypole Dance. The design provides an easy – to – read format with an in-depth look into the fundamentals of the standard Landship and Maypole Manoeuvres and is also accompanied by Online Tutorials for visual aid.

It is important for us to identify, document and protect that which is uniquely ours, as our cultural treasures set us apart from the rest of the world while binding us together as a people. The Barbados Landship is one such intangible cultural heritage resource which was birthed by the people, for the people and tells the people's stories. In addition to the manoeuvres, the manual captures the rich history of the Landship as a socio – cultural organisation. The combination of historical context, codification and links to audio visual aids presented within the manual can be used as an additional research resource or to assist syllabi development for existing Caribbean educational and examination bodies.

It is with great pride that we take this step forward as we endeavour to dock our unique ship that sails on land with its rhythmic engine in every port around the world!

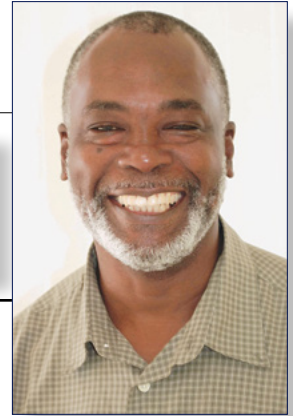
Ship Ahoy!





Message from the Barbados Landship Association

Ashanti Trotman, PRO, BLA



The Barbados Landship Association (BLA) stands as a bastion in the struggle for freedom, respect, and justice of African people in Barbados. While not yet a legal entity nor belonging to the State, the BLA represents a moral right accorded and forged in the historical battles of perseverance, unrelenting struggle and commitment of our ancestors who sought human dignity, respect and a right to life. Beyond the agony and ravages of slavery; poverty; hatred by its very own even though recognized as inherent, whenever the Landship sails: a luta continua (the struggle continues). - Barbados Landship Association's and requires our cooperation.

As colonial, corporate, and social systems change, so too must Landship change and adapt. BLA's legacy of resistance against self-denial and hate, inheriting and perpetuating a cloaked device of honour, is something we must celebrate. In this light, NCF's current proposals for documentation and publication are well consistent with the Barbados Landship Association's and require our cooperation. In regards to the foregoing, I urge that representation is made of Landship's interest, rights and especially the value of respect of the aged and ailing top command of the Landship, who have already given freely of their entire lives to the struggle that is Landship.

Indebted to you!
Sincerely

MESSAGES



The Barbados Landship: Our Intangible Heritage

Overview

The Barbados Landship is an indigenous cultural and social organisation, respected for retaining itself as “a crucible of African dance retention” (Mottley 2003). Evidence is emerging that the Landship may have commonalities with the Asafo institution of Ghana, West Africa, as many of the Fante peoples were brought to Barbados and other islands from the late 1600s (Jacobs-Fergusson). Regardless, by the late nineteenth century the Barbados Landship was comprised of various ships, descendants from this first set of organizations established by African-Barbadians. By the 1960s an umbrella body entitled The Barbados Landship Association (BLA) formed, claiming 1863 as the date of its official establishment, making it the oldest existing indigenous national cultural form.

Therefore, it is important to recognize Landship as central to understanding cultural identity in Barbados. Thought to have existed on plantations and in seaports long before emancipation, Landship provided social cohesion for poor and working-class Afro-Barbadians, allowing them to retain a sense of personal dignity, pride, and national service regardless of their socio-economic standing. Because of its nature and usefulness to descendants of emancipated persons, it spread throughout the nation. There were Landships recorded in every parish by the early 20th century, thriving in low-income Afro-Barbadian communities.

Friendly Societies

Beyond their displays, manoeuvres, and plaiting of maypoles, Landships operated as “friendly societies” interested in the development of people both socially and economically. Up until the late 1960s, Landships served as “banks”, cooperatives, and welfare services, paying out “pensions” and funeral benefits and generally acting as “insurance” against financial crisis. Thus, they served to cushion, develop, and transform the plight of poor and working-class Afro-Barbadians from emancipation to now.

Landship as Masquerade

In recent times, the Barbados Landship is most popularly known for its entertaining parades. It is understood that Landship participants “cloak” rituals and manoeuvres that



are African retentions, performing in attire looking like British Naval uniforms when going on parade. This “mask/masquerade” was thought to have been done to protect those retentions from the hostile gaze of imperial power. (Burrowes 2005; Harewood 2010, Marshall 1990). Their movement and formation reflect a creolization between various African and European influences. These efforts have persisted beyond the sources of “--public and private, internal and external--” and “the offices of archivist, cultural activists, and academics” (Harewood). “Their survival” reflects “first and foremost” the efforts of “the cultural practitioners who continue to create their art in the face of hostility” (Harewood).

‘Tuk’ Music

Up until the 1970s, the Barbados Landship paraded with masquerade characters such as the Mudda Sally and the Shaggy Bear to the indigenised music of the Tuk band. ‘Tuk’ (sometimes ‘tuck’ or ‘took’) is generally identified as a traditionally Barbadian music. It is the continuation of African musical expression transposed on Euro-centric instruments found in many societies—a bass drum (sometimes called the bum-drum), a snare drum (called the kittle), penny whistle, and steel or triangle (Burrowes, Downes, Harewood). The Tuk Band, known as the engine of the Landship, provides the rhythm for the various manoeuvres. Curwen Best argues that the music symbolizes the continuation of African musical expression in the “New World” (Best 2001, 52).

From All-Men to almost All-Women

Traditionally, most members on parade were adult men. Women were confined to the outskirts and only allowed to assist or support because to be seen “in public” was considered improper. During the colonial period, poor and working-class Afro-Barbadian women performing on the street were stereotyped as indecent (Harewood). However, the configuration of Landship-on-parade changed from all-adult male to its present state, almost completely female during the twentieth century. After men left Barbados to work on the Panama Canal and during World War I and World War II, many of the womenfolk replaced them on display. Then, due to the establishment of various welfare and social support initiatives towards a newly independent Barbados and the opportunities for men and women to work, Landship membership began to decline. The formation of the Barbados Landship Association in 1960 was part of the plan to secure the movement’s future. Future strategies included lowering the adult membership age from 30 to 21 and then to eighteen, to allowing junior members 12 and up to join the ranks as recruits. Today, persons as young as seven (7) years of age or older are eligible for membership.



HERITAGE



The Barbados Landship Teachers' Manual of Manoeuvres





HERITAGE



Officers, Ranks and Uniforms

The activities, experiences and naming of Landship calls, manoeuvres, and the ship's officers and crew (such as engineers, quarter master, doctor, nurses and sailors) on the ship, which keep it afloat and steady at sea are in keeping with this metaphor of a ship on land. Colours of the uniform range from all-white, to white-and-black on occasion, to blue-and-white for entry-level recruits. Plumage and cords accentuate the senior officer's uniforms.

The chief executive officer of all Barbados Landships is the highest-ranking officer at the time. Not exhaustive, here is a list of the executive ranks. Collectively these officers make up the executive authority of the Barbados Landship Association.

- Lord High Admiral is the highest achievable rank is the Lord High Admiral.
- Below that was Admiral Second-in-Command, and
- Rear Admiral Third-in-Command.

Ship's officer's ranks include:

- Captain: this is the commanding officer of a ship.
- Vice-Captain is second-in-command of the ship.
- A Commander prepares the ship to sail.
- The No.1 Officer is the senior Officer on a ship under the Captain and Vice-Captain.
- Boatswain: Officer in charge of the Deck - works in a ship's deck department as the foreman of the deck crew.
- Quarter Master: Traditionally, the Quarter Master is the keeper of property. Each ship has a Quarter Master responsible for uniforms, badges, etc. (Fergusson-Jacobs)
- Master of Arms #1, #2: The security of the ship and ensures that there are no civilians within a specified distance of the Ship.
- Admiral's Valet: Personal Assistant to an Admiral.
- Captain's Valet: Personal Assistant to a Captain.

The following titles are present to other specific duties. For medical titles and responsibilities, these include:

- Lord Doctor
- Senior Doctor
- Doctor
- Matron



- Head Nurse
- Senior Nurse
- Surgery Nurse:

Other duties associated with ship's function include:

- Senior Engineer
- Engineer
- Navigator #1, #2, #3 - navigates the ship.
- Sailing Master#1, #2, #3 - operates the sails.

In the Landship the following titles are for those at entry-level of the organization.

- Captain of the Blues / Deck Girl Captain: they are equivalent to Lance Corporal and organises the Blue Jackets, Deck Girls and Stars.
- Skylight Boy / Skylight Girl Recruits: they carry torches to give light at night and carry out other duties concerning the maintenance of the ship.
- Blue Jackets (males) Stars or Deck Girls (females): 1st Rank: they are equivalent to a private in the navy.



Barbados Landship Association

Lord High Admiral (LHA) Vernon Nathaniel Watson OBE JP presently leads the organization. A keen follower as a young child, Watson became actively involved in 1972 when he appealed to his father, late Lord High Admiral Nathaniel Watson, to form a Landship to engage the youths in his district. This led to the re-establishing of the Director I, in Highlands, St. Thomas, with him as Captain. In March 24, 1972, Watson was sworn in as an official member of the Barbados Landship.

Then, there were five existing Landships: the Rodney, Cornwall, Iron Duke, Queen Mary II, and the Vanguard. Watson also assisted with forming the Queen Victoria in Rose Hill, St Peter, the Director II in Carrington Village, St Michael and then the Indefatigable in Back Ivy, St Michael. Since that period, the Admiral has prevailed to keep the ships and members under its umbrella body up until now.



Landship on parade - L.H. Admiral Vernon Watson carries the banner of the Director'



Guiding Principles

GUIDING PRINCIPLES

The Landship rests on seven (7) principles:

- To develop and reinforce national cultural values. Its presence as a unique and original organization helps shape a singular identity that reflects its Afro-Barbadian history and experience.
- To be a study for creative (cultural) industries. Its creative use of a hierarchical structure based on British naval ranks and adaptation of their uniform design and musical arrangements to channel and organize its community-profile as a social organization, has withstood the test of over 150 years.
- To provide services (benefits). It provides for the collection of contributions, dues, fines and deposits (meeting-turn) and in turn provided sickness, death and needed welfare benefits to its members.
- To offer community governance. It provides respect, leadership and authority. This was most significant in post-emancipation tenancies in which its members were still part of the plantation.
- To celebrate identity, through marching, manoeuvres, maypole, commanding, training, providing a system of discipline for members of the organization, a process towards responsibility and an example for the community-at-large to follow.
- To retain traditional practices. It becomes a crucible for the retention of traditional dances and music forms, incorporated into the rituals to establish the Landship.
- To promote healthy lifestyles and creative expression through physical exercise, performance, dance & music skill. It provides entertainment for communities where the Ship sets sail.



Landship on Parade

A ship on parade can launch with at least eight (8) members and an Engine (tuk band). Each Landship is a dynamic organization and members are required to keep their Ship in the public's eye by organizing activities and events that will keep their community vibrant. The Landship takes part in the Barbados Independence Day Parade annually. It also participates in other national parades when called upon to do so. Members are required to present themselves for national parades. The rule is less strict for other presentations and the Ship may decide how many members will take part on these occasions.

Dock Gatherings

Traditionally, every Friday night is Dock Night. It is a time when members get together and have short meetings during which they pay dues and conduct Landship business. Afterwards members socialize until an appointed hour when they depart the Dock.

There is nothing in the rules preventing Ships from designating a convenient day and time for dock gatherings. Drills and rehearsals are arranged at the convenience of members. Members are required to attend all parades.



Abbreviations Used in this Teacher's Manual

L	Left
R	Right
LF	Left Foot
RF	Right Foot
AT	About Turn
IT	Inside Turn
OT	Outside turn
OO	Outside Order
OOIT	Outside Order Inside Turn
Fwd	Forward
HF	Hips Firm – Hands Akimbo (hands on hips and elbows extending outward to the side of the body.)
HUB	Hands Upward Bend (both hands crossed, fisted, and held in front of the chest.)

ABBREVIATIONS



Time Signatures

NAME	Waltz	Fassi	Tuk	NOTES
Signature	3/4`	6/8	4/4	Beats to a bar of music
Beat Value (count)	1-2-3	4-5-6	1-2-3-4	There is a musical accent on the first beat of the bar, with a percussive accent on the last beat of the bar.
Tempo	Slow	Medium	Fast	



Definition of Terms

- General Stance:** Upright Posture. Stand with feet apart, with head erect, the body naturally upright and the shoulders down.
- Use of Arms:** The arms are held in a natural and unaffected way. Movement of the arms is subtle and rhythmically co-ordinated with the movement of the body, allowing for personal expression.
- At Ease:** Stand with feet apart, hands clasped behind your body.
- Attention:** Stand with feet together, palms clenched, arms by the side.
- Footwork:** The footwork of most steps is flat.
- Forward Step:** On Fwd steps, the heel of front foot will lower just before the extent of the stride.
As weight is taken onto a Fwd or side-step the heel of the non-supporting foot will be released.
As the weight is taken onto the supporting leg, the heel of the other foot is released from the floor.
- Mark/March Time:** Marching on the spot.
- Roll Call/Count Off:** Even numbers move to the right in twos and form twos



The Manoeuvres/ Exercises



The Barbados Landship manoeuvres form part of the display that represents the ship at sea. The parade ground or field becomes “the waters”. The number of members on parade become the amount of “fathoms” that the ship will travel. The captain controls all manoeuvres by the call of the whistle while the “engine” (tuk band) plays tuk (4/4) rhythm at varying speeds (Burrowes, Ramsey).

General Exercise

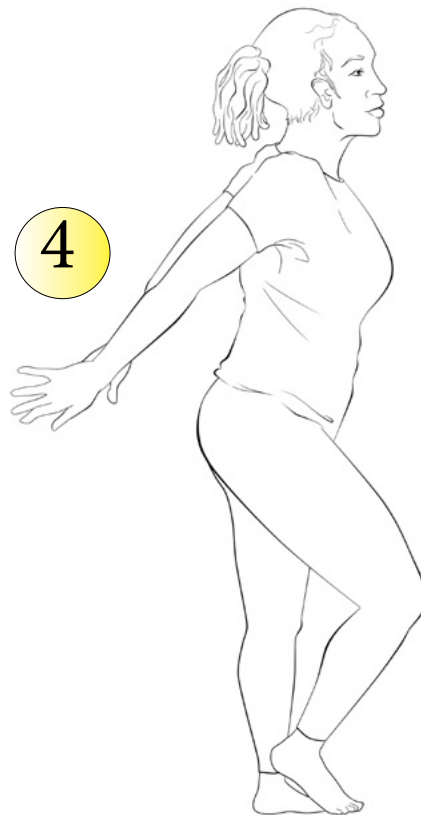
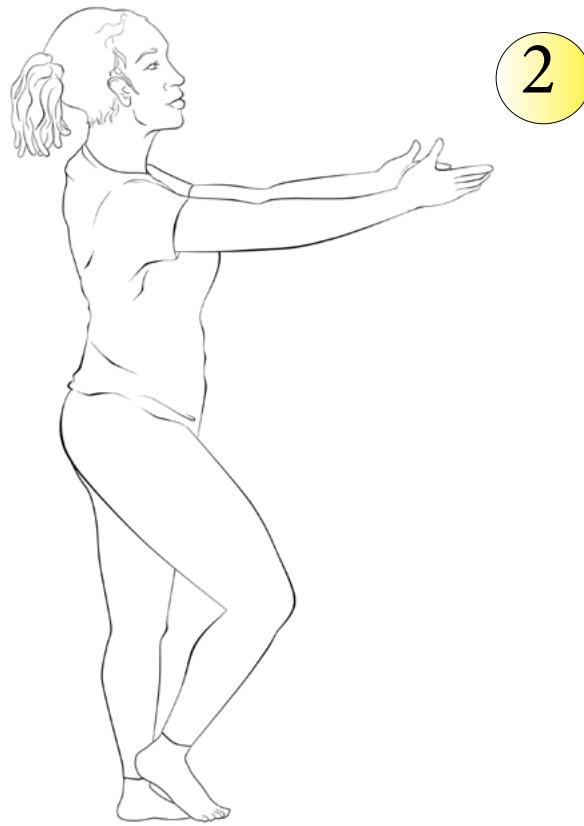
INTERMEDIATE

https://youtu.be/b7s8_FQjvJU

<i>Description</i>	<i>Coaching Points</i>
<p><i>From Marking/Marching time,</i></p> <p><i>On command of the captain, and the call of the whistle, member arm-position changes in the following order:</i></p> <p><i>Arms overhead,</i> <i>Arms straight Fwd,</i> <i>Arms straight to the side</i> <i>Arms straight back (as high as possible).</i></p> <p><i>This exercise can be done in March/Mark time or in formation.</i></p> <p><i>On the spot with arms overhead</i> <i>Moving Fwd with arms Fwd</i> <i>Moving sideways with lines crossing, arms to the side</i> <i>Moving backwards with arms straight back</i></p>	<p>Beginning in open position, place fingertips of both hands down the side of the body (arms down).</p> <p>Extend hands into the air in parallel, palms facing inwards:</p>



EXERCISES



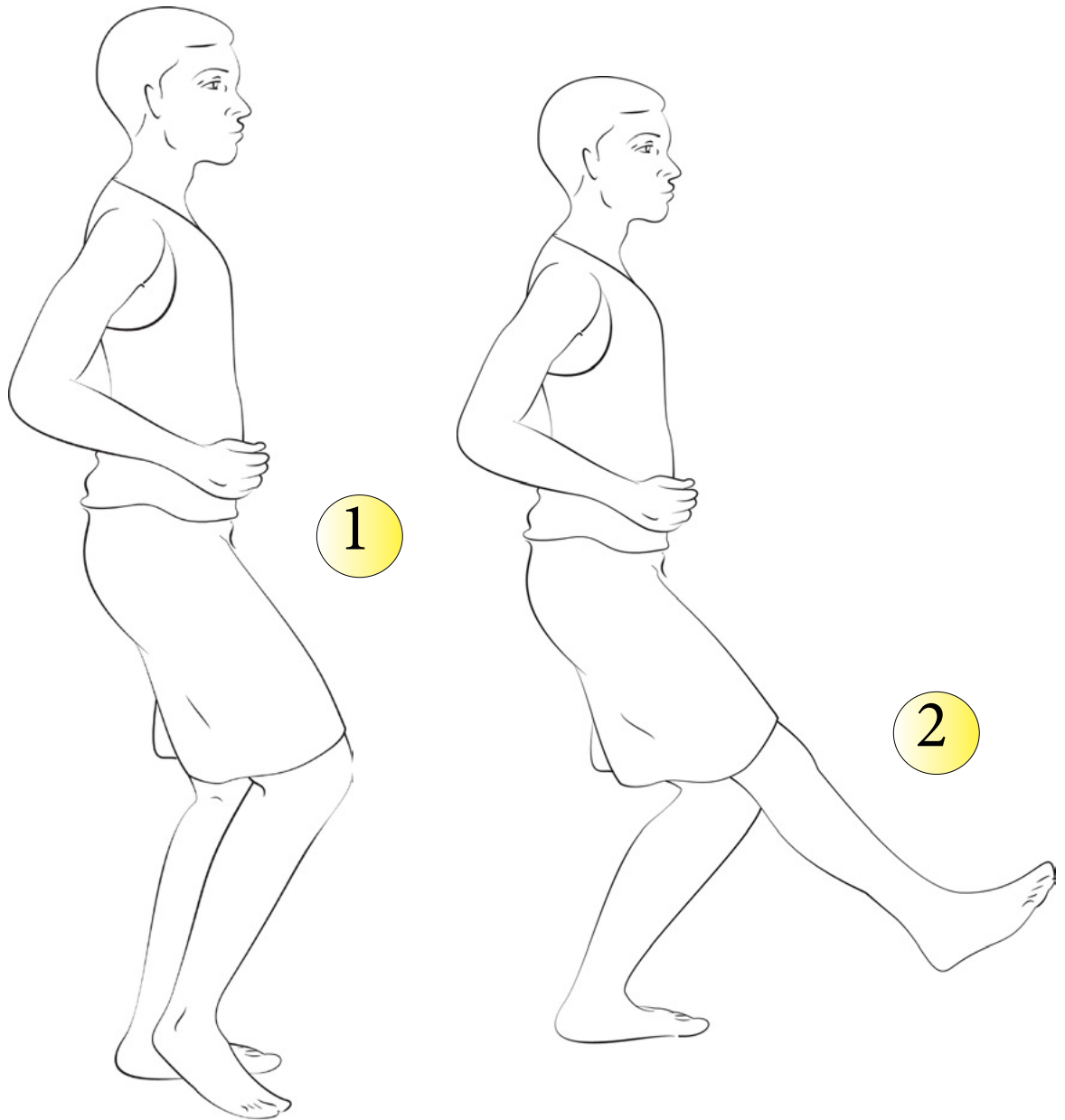
Spotting/Squatting Exercise

https://youtu.be/q10ISO_AqXI

INTERMEDIATE

Description	Coaching Points
<p><i>While Marking/Marching time or Fwd March, on command of the Captain:</i></p> <p><i>HUB, Lower into a squat,</i> <i>While jumping, exchange feet by pushing each leg Fwd and straight as the supporting leg stays bent.</i></p>	<p>Strong Kicking Action</p>

EXERCISES

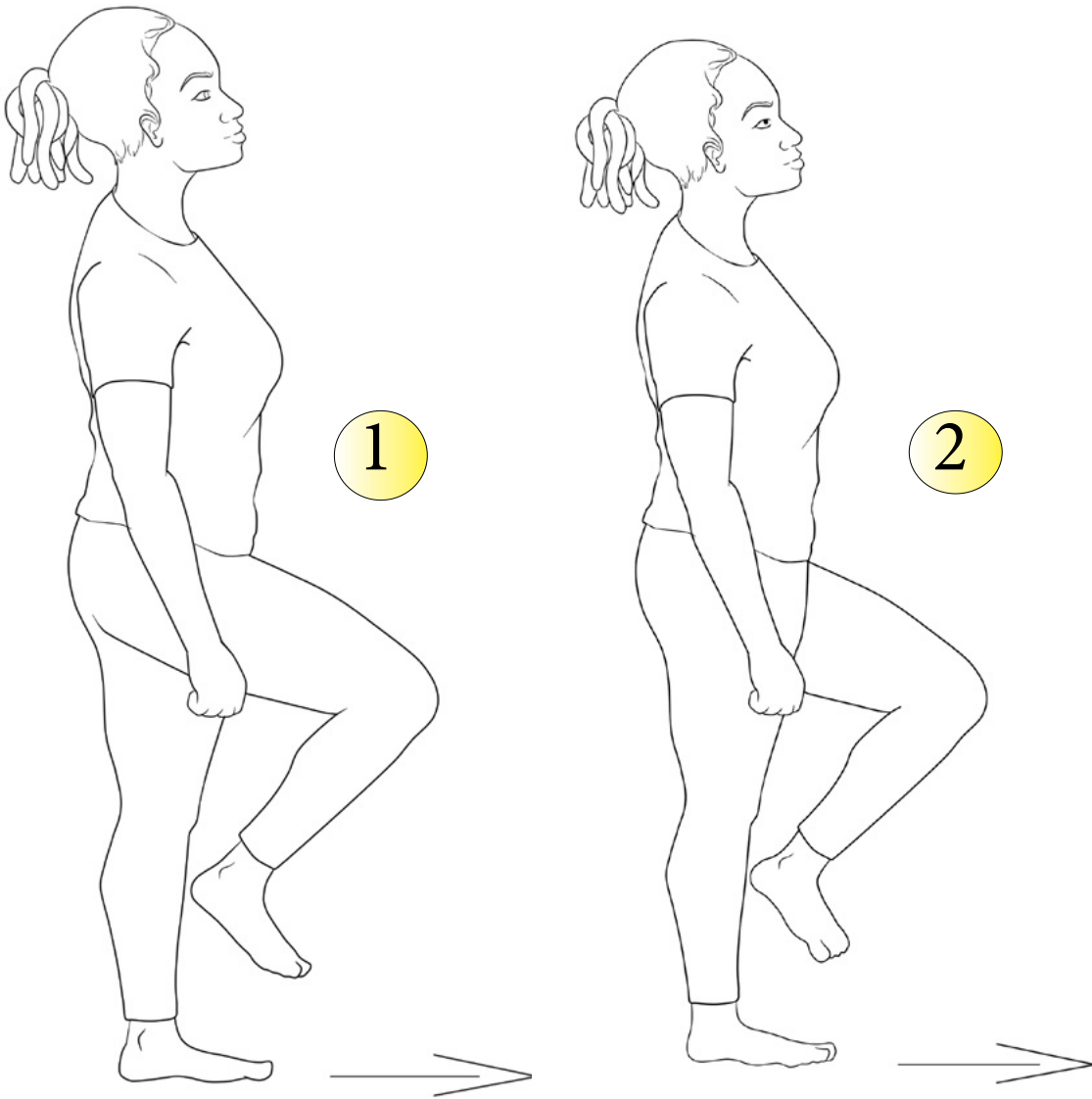


Forward March

https://youtu.be/Fm_ShST0ZQQ

BEGINNER

Description	Coaching Points
<i>Commence with LF Fwd stepping on the heel and walking through to the toe. Followed by a weight transference to continue with the RF Fwd With a smooth action take weight on the LF. Continue with RF in the same manner.</i>	Speed may vary.



EXERCISES



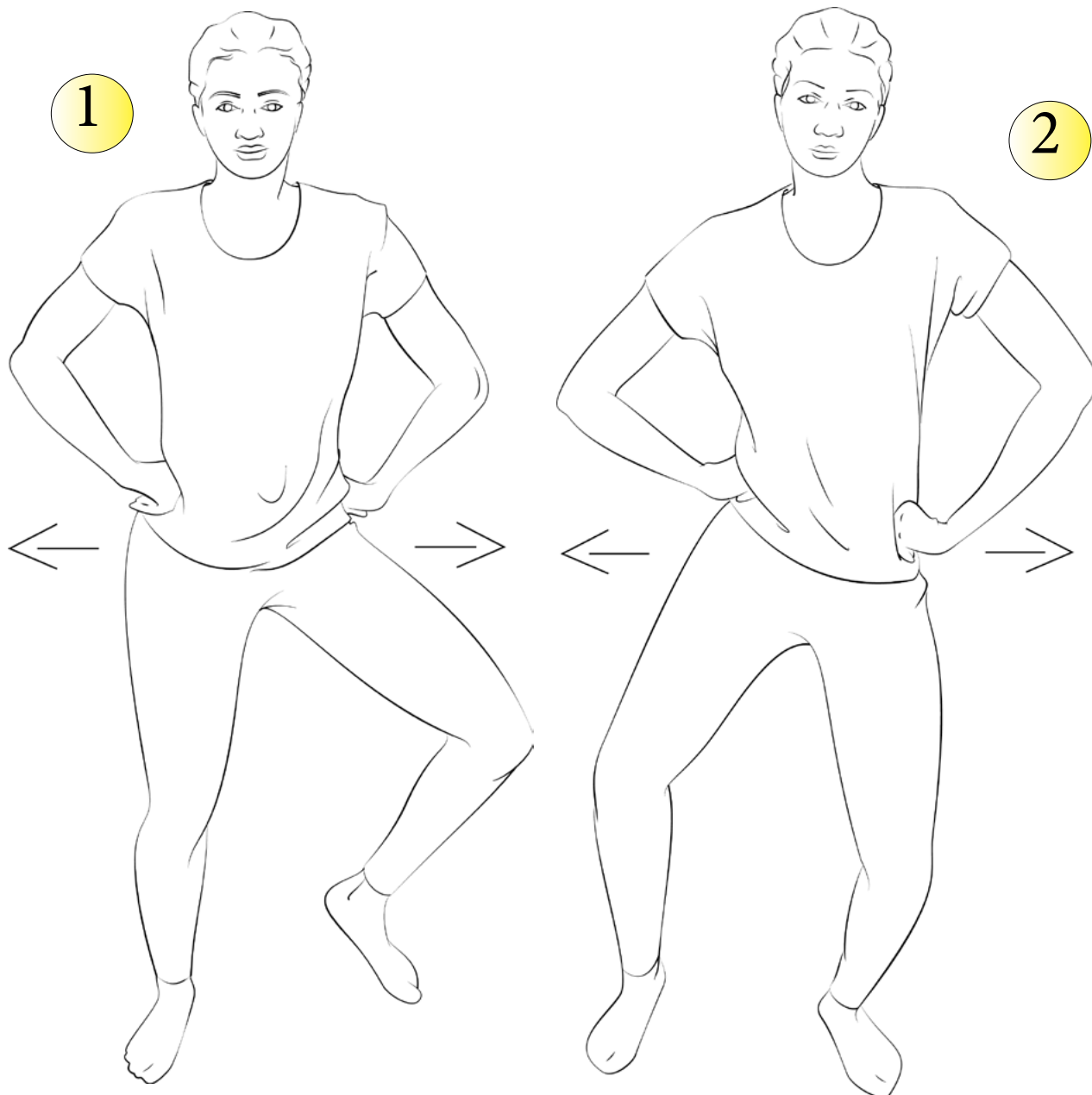
Sideways March

https://youtu.be/Fm_ShST0ZQQ

BEGINNER

<i>Description</i>	<i>Coaching Points</i>
<i>Depending on position of the ship, Member starts by taking steps in a sideways direction, Fists or HF, Hips swaying from side to side.</i>	

MANOEUVRES

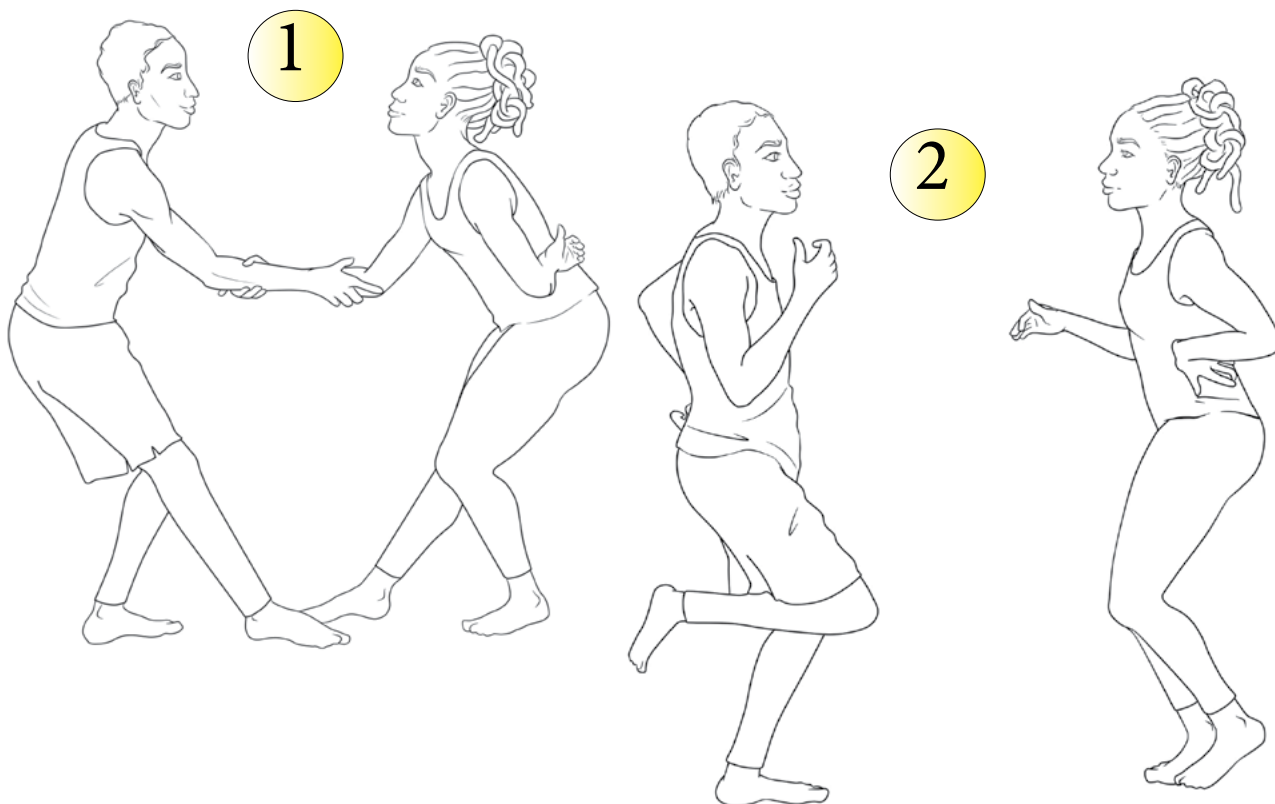


Toe Touch/Beat

<https://youtu.be/HNhxQ8DjuUA>

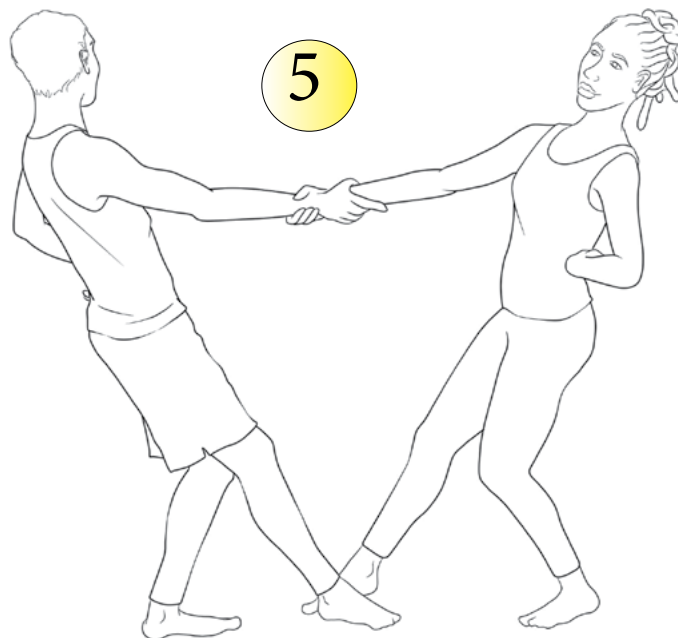
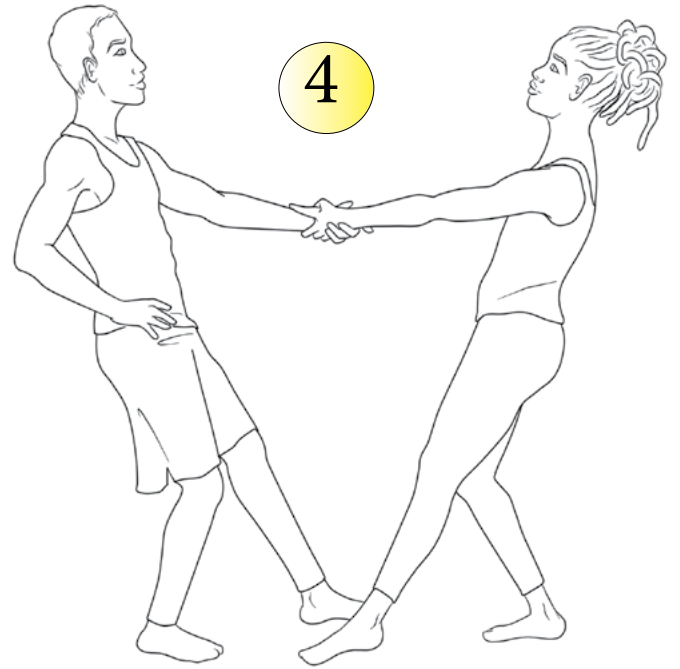
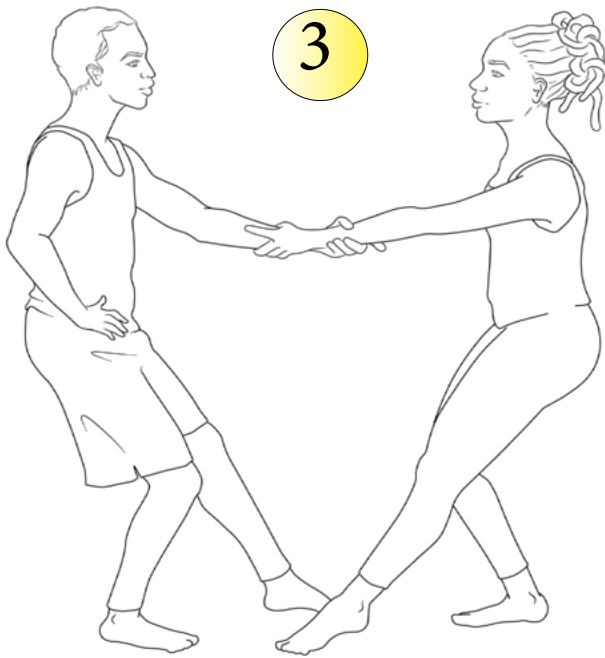
ADVANCE

Description	Coaching Points
<p><i>From the standing position,</i></p> <p><i>On the whistle of the Captain/Commander: Extend the left hand and the left leg directly Fwd, tapping the toe on the beat of the Bumbum drum,</i></p> <p><i>On the whistle of the Captain/Commander: Jump to change legs and arms to the right side. Repeat L and R.</i></p> <p><i>On the call of the Captain/Commander, Tilt upper body Fwd.</i></p> <p><i>On the call of the Captain/Commander, Tilt upper body backward.</i></p> <p><i>On the call of the Captain/Commander, Turn head to side.</i></p>	<p>Stay on the spot, tap the leg to the rhythm.</p> <p>Bending/moving slightly forward, Bending/moving slightly away,</p> <p>Looking away in the direction of the extended arm and leg</p>

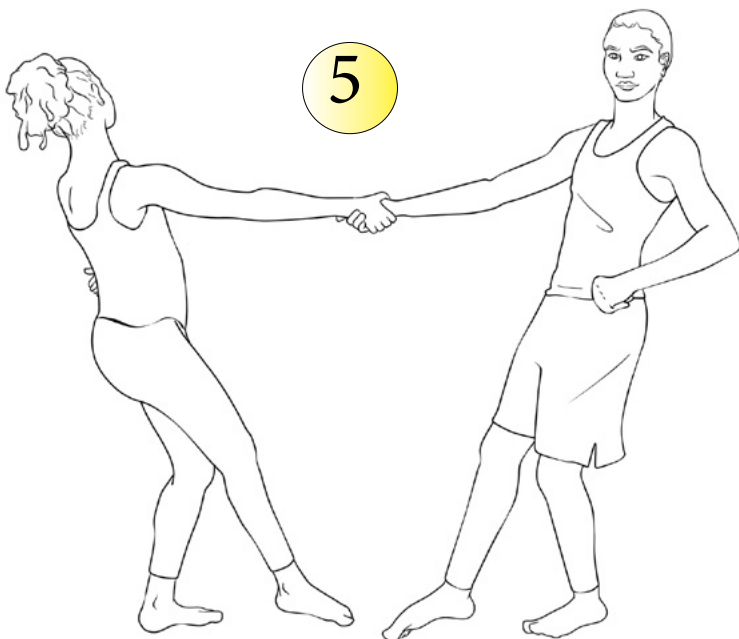
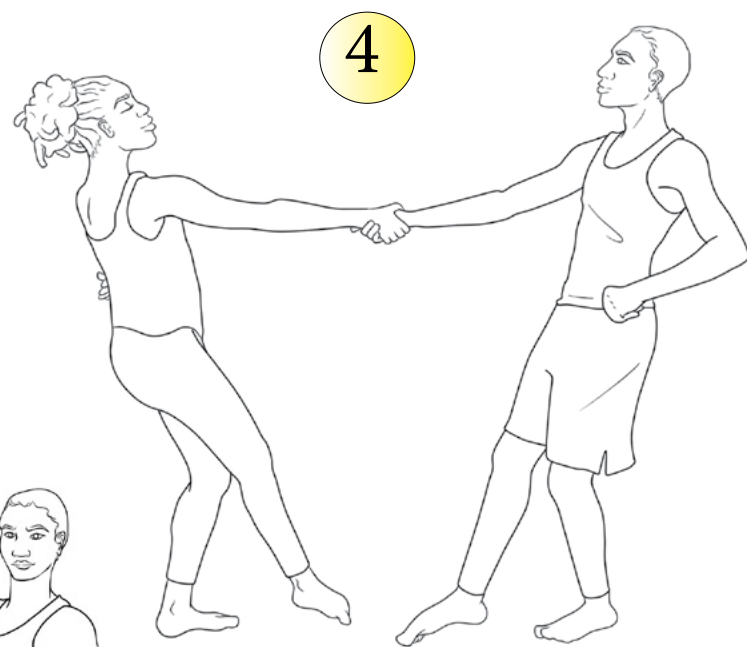
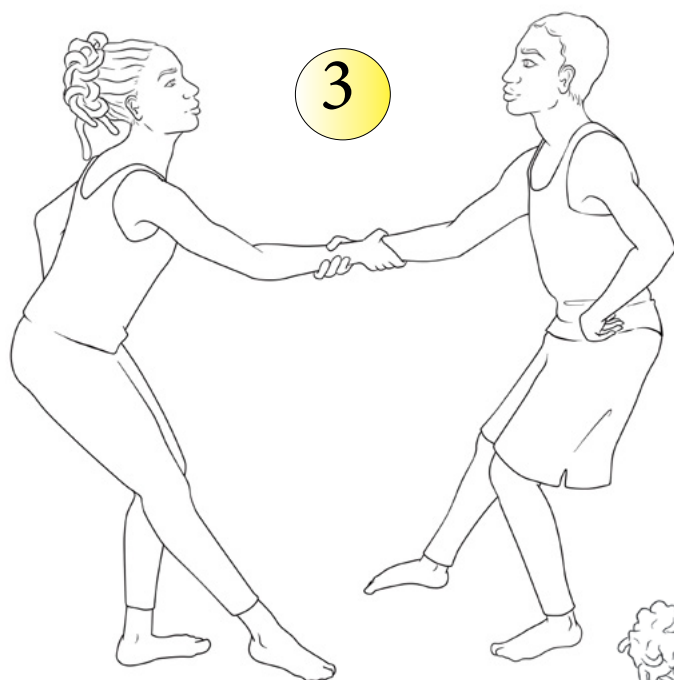


MANOEUVRES





MANOEUVRES

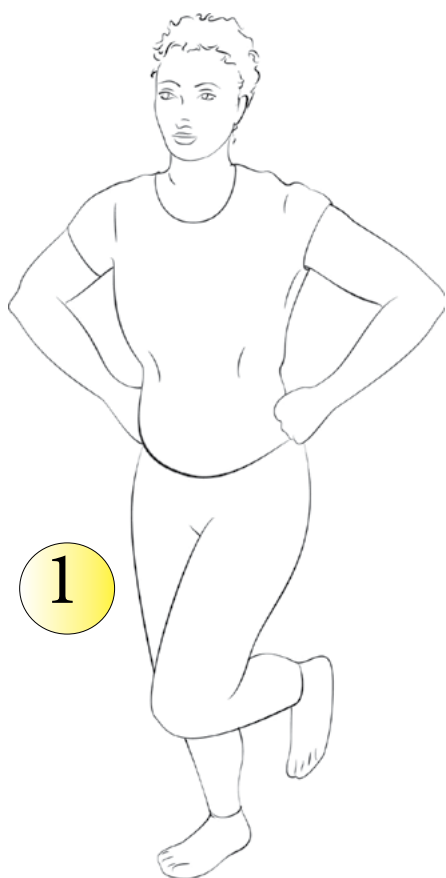


Sailor Hop

INTERMEDIATE

<https://youtu.be/YzHs01Hy5AI>

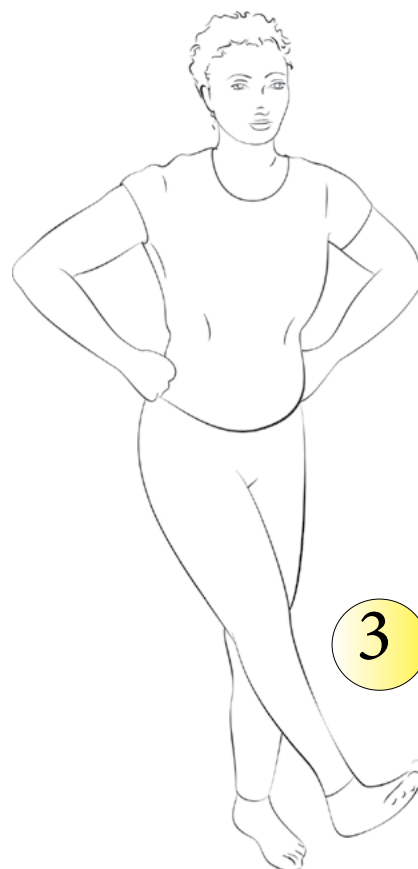
Description	Coaching Points
<p><i>From a standing position, feet together</i></p> <p><i>Knees bent and Arms akimbo with Elbows back, or on their lapels,</i></p> <p><i>Jump onto RF and then kick LF Fwd and slightly across the bodyline.</i></p> <p><i>Jumps onto LF and kick RF Fwd slightly across the bodyline.</i></p>	<p>Moving Fwd with each jump or step is optional.</p> <p>Hands are fisted.</p> <p>Leg extensions should angle about 45 degrees.</p>



1



2



3

MANOEUVRES

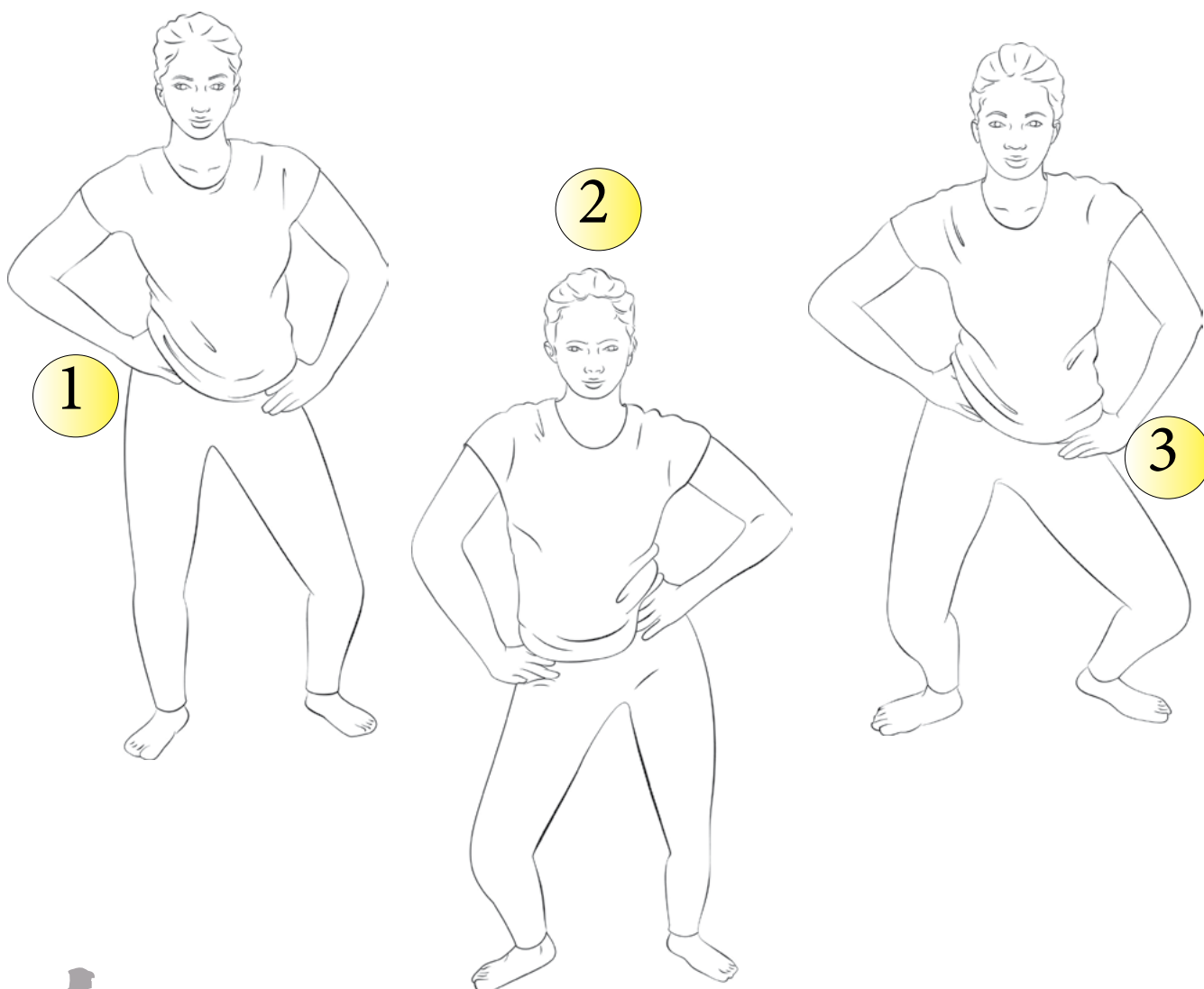


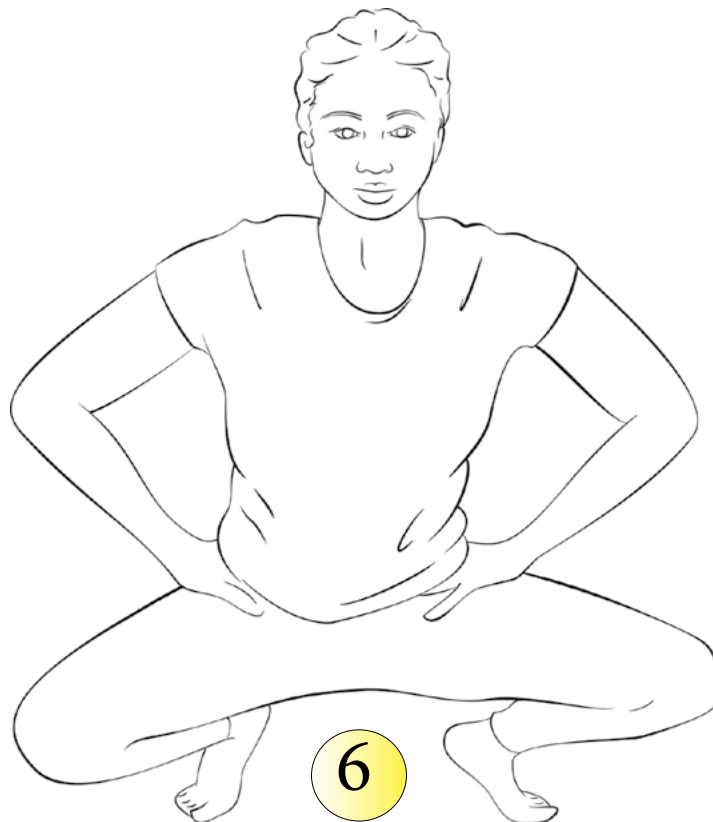
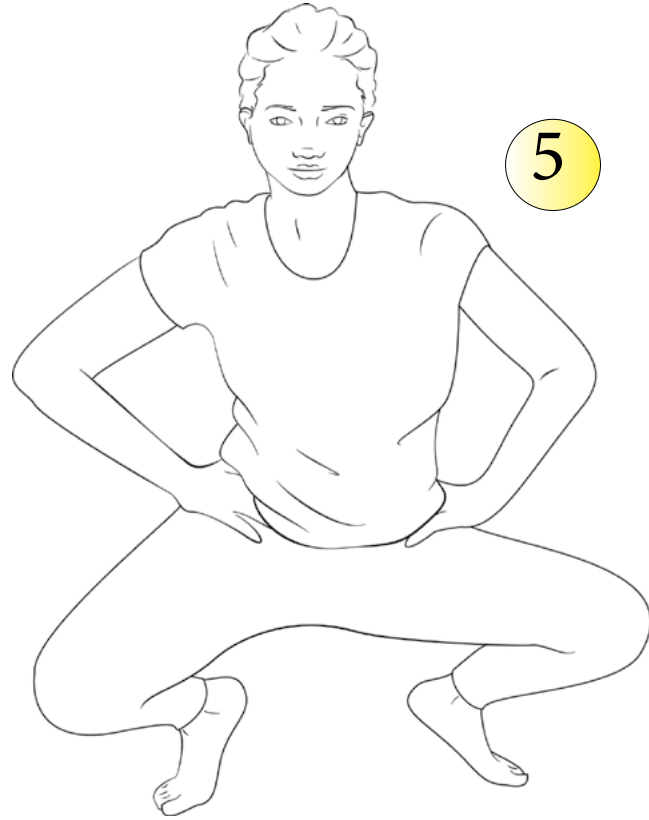
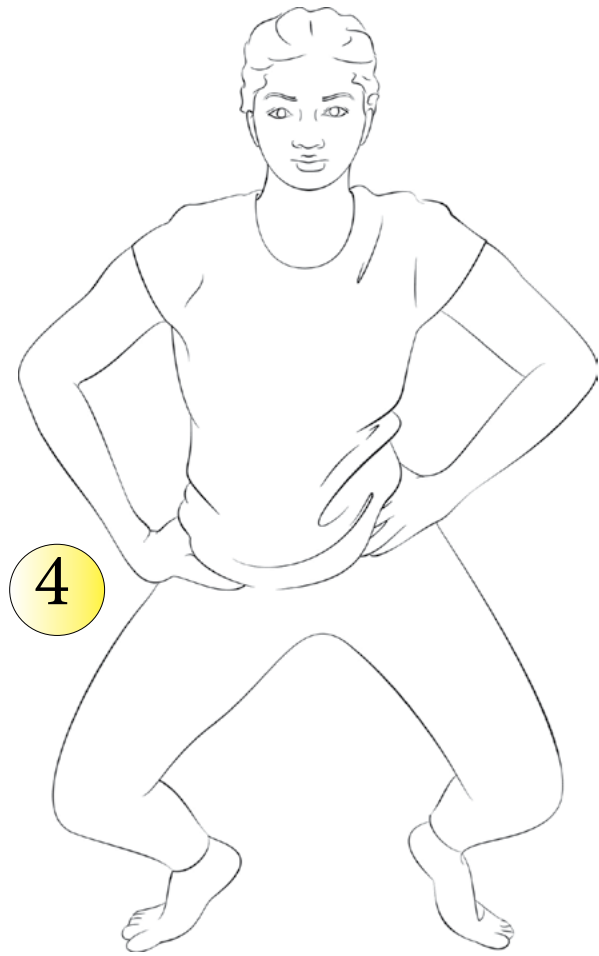
Wangle Low

INTERMEDIATE

https://youtu.be/LPSRI868g_4

<i>Description</i>	<i>Coaching Points</i>
<p><i>From a standing position</i></p> <p><i>Feet slightly apart</i></p> <p><i>HF,</i></p> <p><i>On whistle command,</i> <i>Lower Body close to the Ground with upper spine erect, and the waist moving rhythmically from side to side.</i></p> <p><i>On whistle command, the direction goes up.</i></p>	<p>Feet can be side by side or one leg in front of the other.</p> <p>Hips shift upward and downward continuously.</p>





MANOEUVRES



Section 19/Jerk Forward

<https://youtu.be/COafhNm1fUY>

INTERMEDIATE

Description	Coaching Points
<i>Keeping the hands in a forward bend position, Jump forward on the left foot and back slightly on to the back to achieve and forward jerking action. On the whistle change sides.</i>	Begin with feet at attention or at March time Movement travels Fwd Hands Fisted

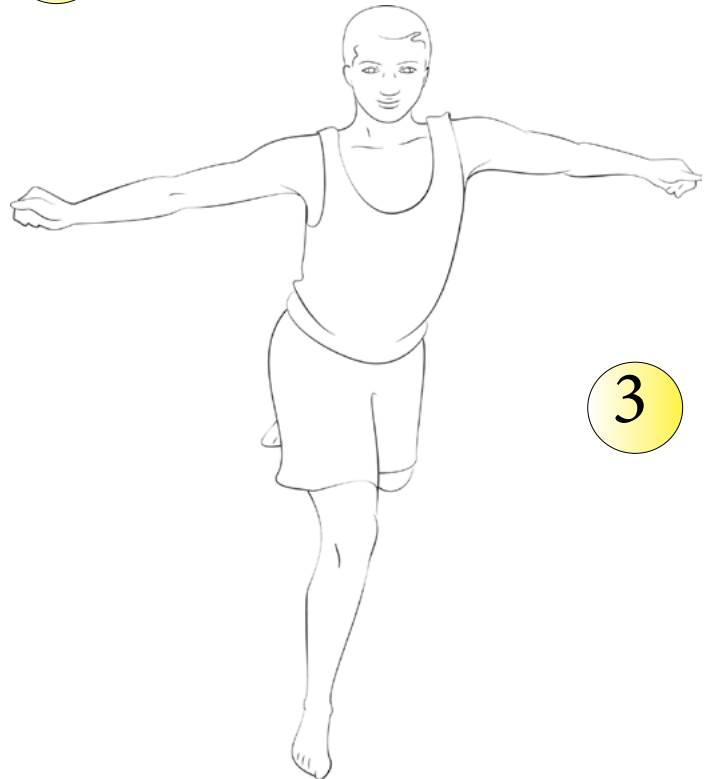
MANOEUVRES



1



2



3

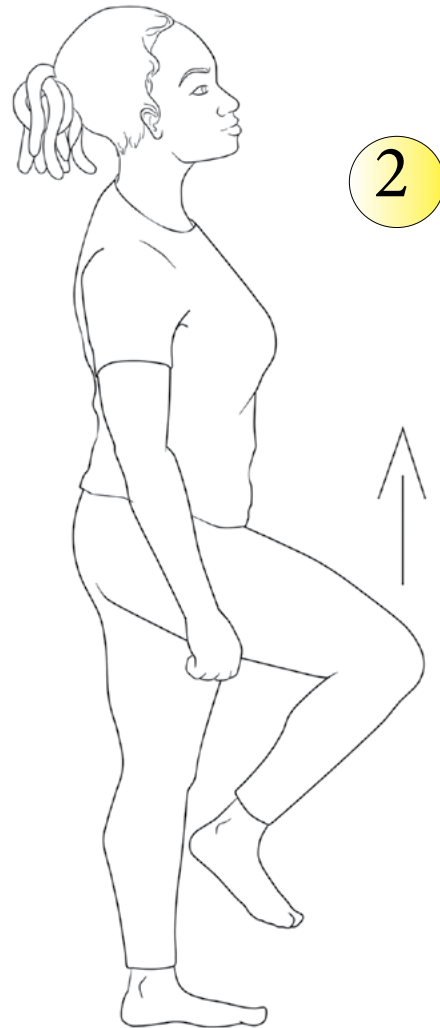
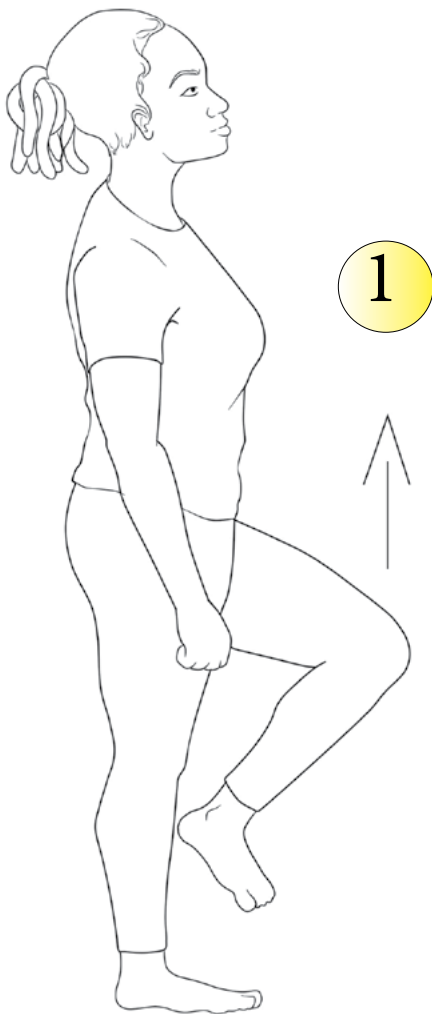


Section 20

<https://youtu.be/4nbFRDBLRyo>

INTERMEDIATE

<i>Description</i>	<i>Coaching Points</i>
<p><i>From a FWD March or March time position.</i></p> <p><i>Jump pushing the legs in front from a bent knee position HF.</i></p>	<p>Begin with feet at attention</p> <p>Jumping Action Alternating Legs</p>



MANOEUVRES

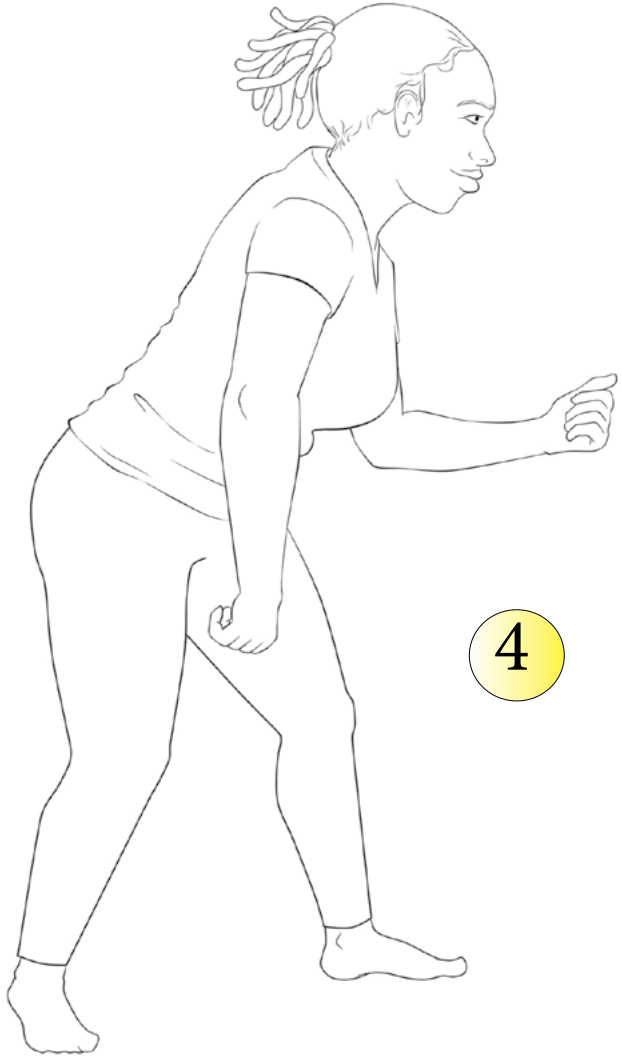


ADVANCE

3



4

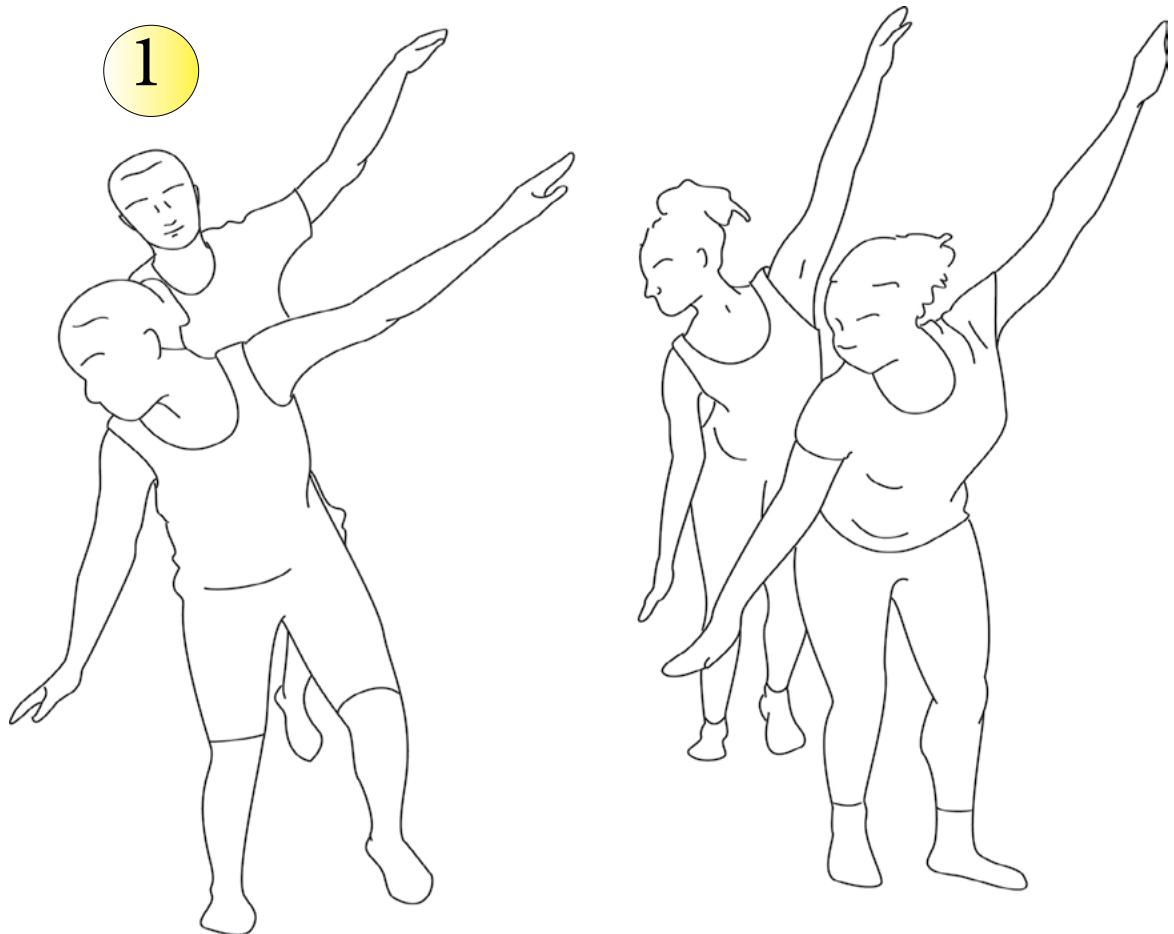


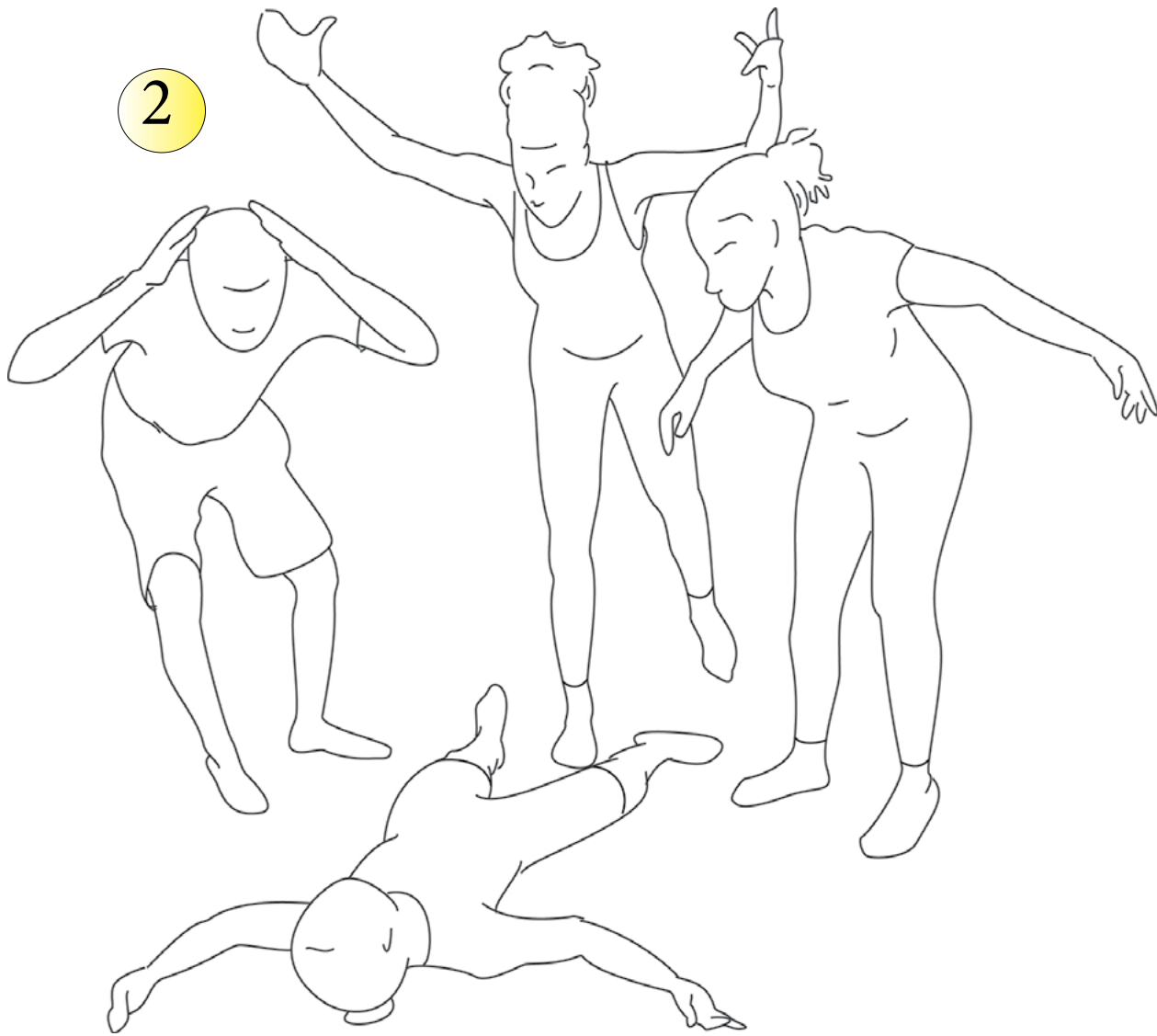
MANOEUVRES



<https://youtu.be/hPyJ8cvEKjl>

<i>Description</i>	<i>Coaching Points</i>
<p><i>At a given moment during the manoeuvres, a member “faints” and falls to the ground, landing on their back. Here the music stops and the Captain shouts “Man Overboard”. The ship members, beating their hands on their head, make a backwards motion on a circle to surround the fallen, wailing and crying “Man-Overboard”</i></p> <p><i>The Doctor is summoned. He examines the patient alone or with the help of nurses. He usually prescribes a dose of quinine administered orally. As this is happening, the ship and the tuk begin to “weigh anchor”. As the member is revived and re-joins the ship, the Captain regains command.</i></p>	<p>A dramatic presentation.</p>

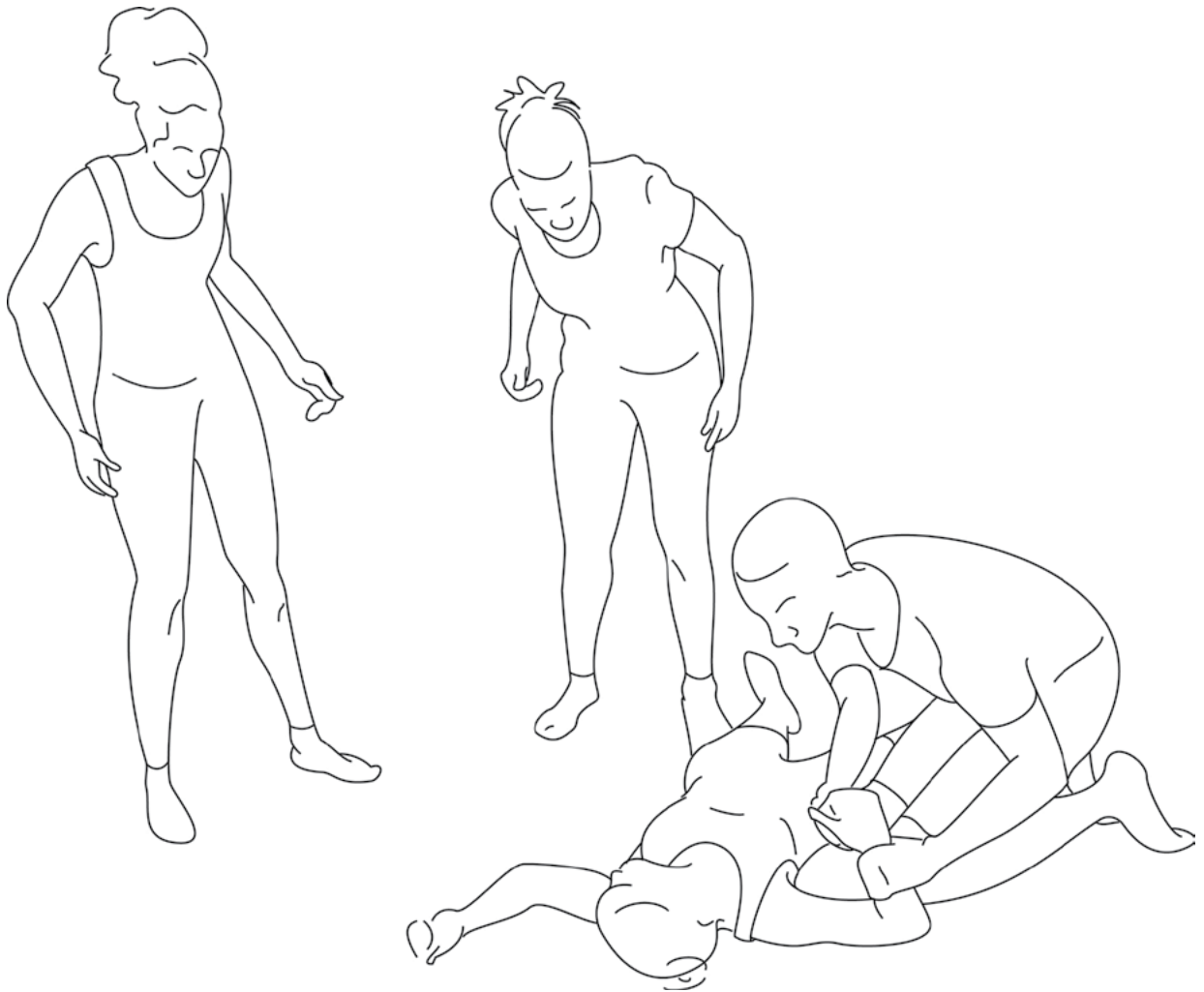




MANOEUVRES



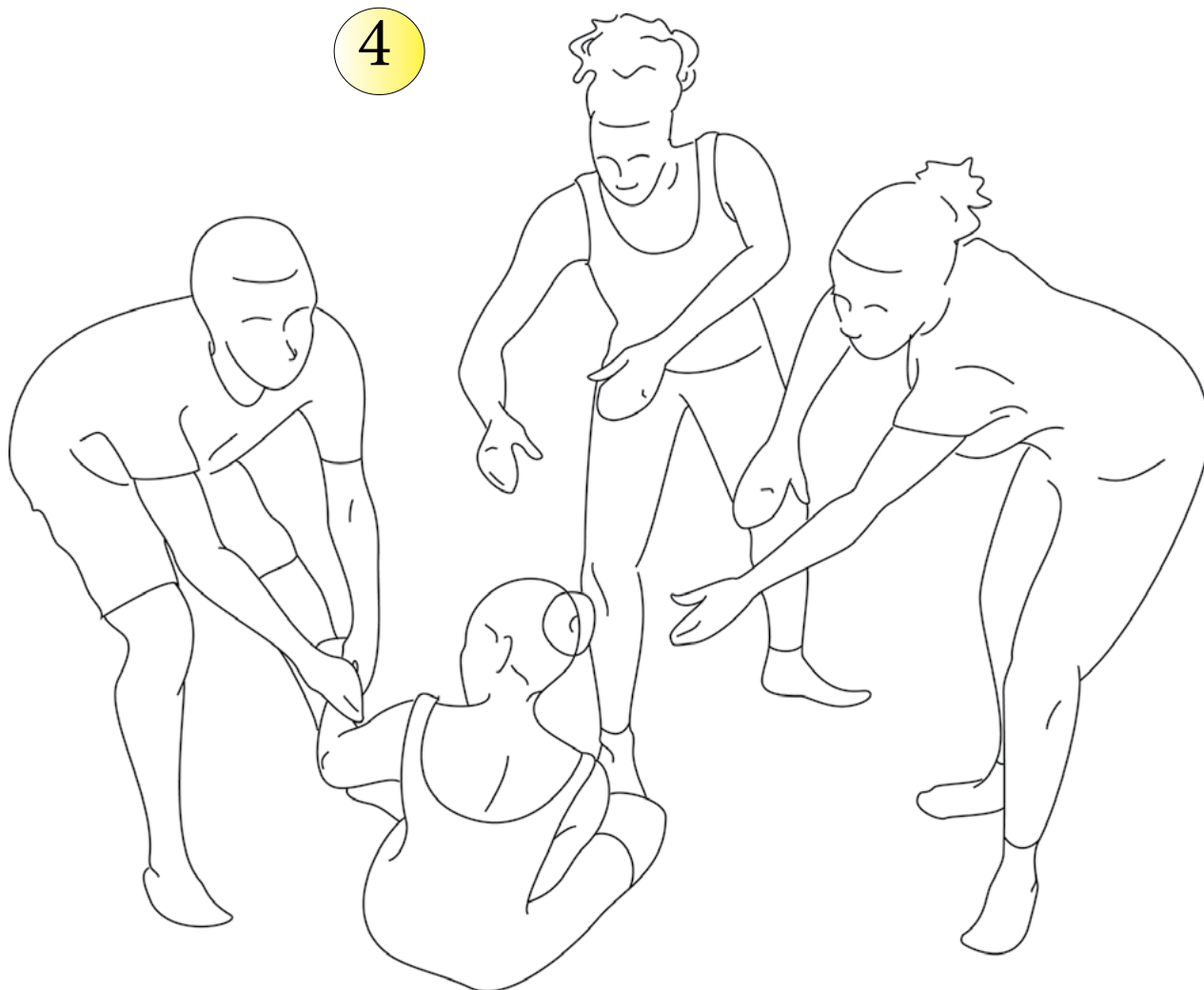
3



MANOEUVRES



4



MANOEUVRES



Rough Seas

<https://youtu.be/hSLNr0T2t1c>

ADVANCE

<i>Description</i>	<i>Coaching Points</i>
<p><i>With two quick steps followed by one slow step, and arms out-stretched</i></p> <p><i>Move forward tilting upper body from L to R with each three steps.</i></p>	<p>Timing: quick, quick, slow</p> <p>Rapid Pace</p>

1



2



Rock Out

<https://youtu.be/vhPwYuoPGmc>

ADVANCE

<i>Description</i>	<i>Coaching Points</i>
<p><i>Three hops on L leg as L arm drops and right arm circles upward.</i></p> <p><i>Repeat on R side.</i></p>	<p>This movement normally ends the manoeuvre.</p>



MANOEUVRES



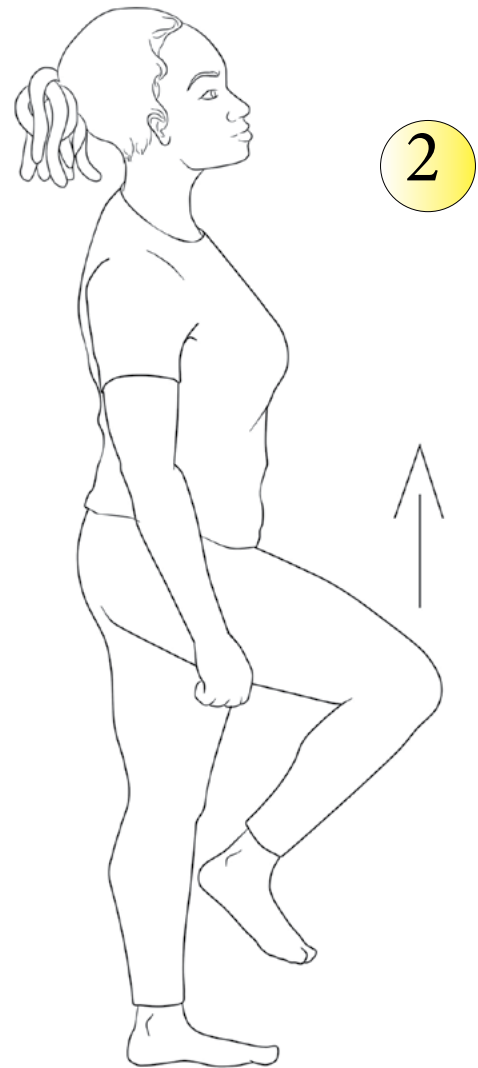
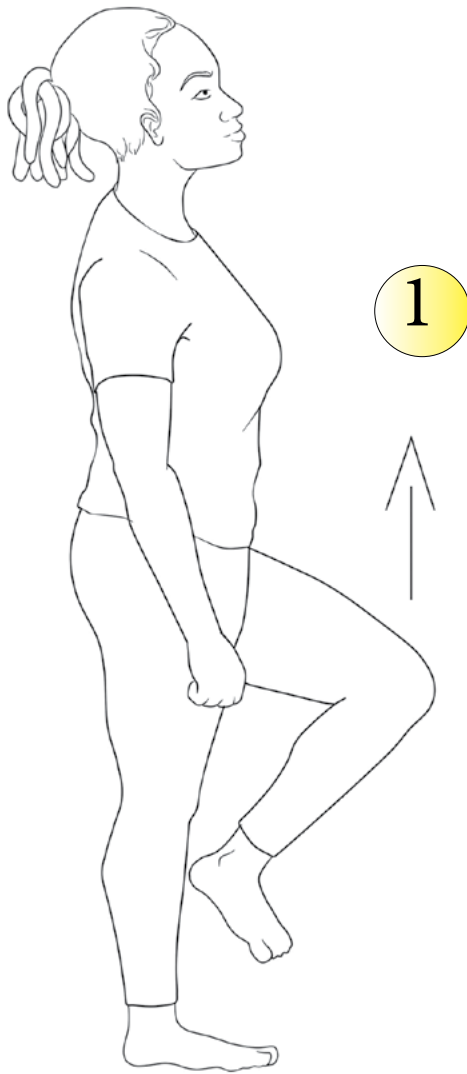
DOUBLE MARCH

<https://youtu.be/B8lHoD0Xwvc>

BEGINNER

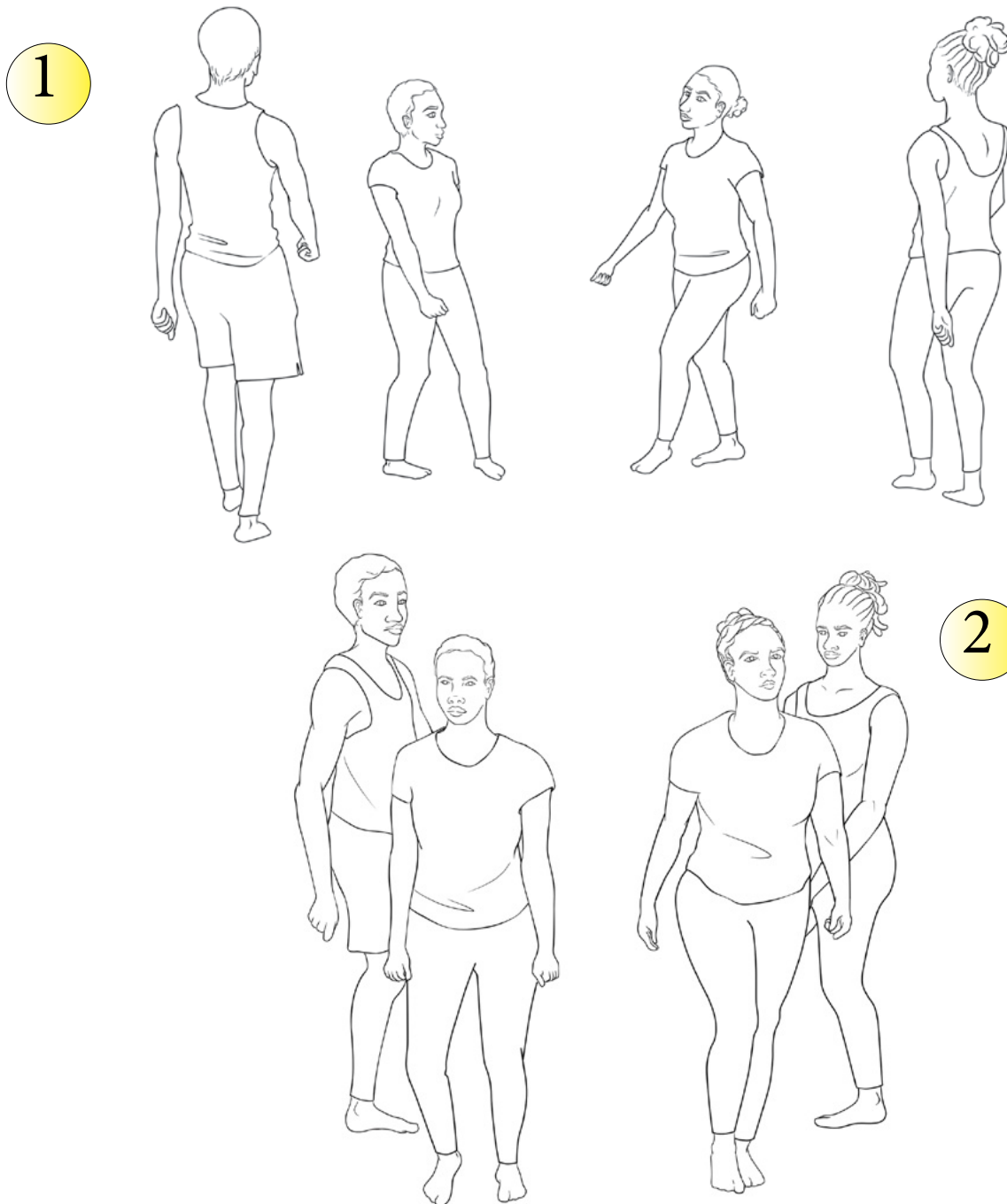
<i>Description</i>	<i>Coaching Points</i>
<p><i>Feet at Attention HUB</i></p> <p><i>With a high Leg forward with March or March/Mark Time action</i></p>	<p>Step strongly bring the knee of the working leg as high with the knee bent at right angles.</p> <p>Alternating legs.</p>

MANOEUVRES



<https://youtu.be/gVT3tQjb0eo>

Description	Coaching Points
<p>On the call of the Captain – “Outside Order” The two lines separate while in motion.</p> <p>On the call of the Captain – “Inside turn” The ship members turn into each other and travel in the opposite direction.</p>	<p>Apart from all the other commands that are found in paramilitary orders, (Right Wheel, left turn, Right-and-left turn, about turn) this command is unique to the Landship</p>



MANOEUVRES



The Maypole

<https://youtu.be/T9DDG3tOG4I>

After the “ship” has “docked”, a pole is set up on the parade square. An able member sitting in a chair holds the pole steady during this display. Eight-members (led either by the Captain or in addition to the Captain) enter the parade to the waltz-time (3/4) rhythm of the tuk band. As the plaiting and unplaiting of the maypole proceeds, rings on the pole itself indicate where the rhythm speeds up, from waltz to fassi (6/8) then to gradually increasing speeds of tuk (4/4) rhythm. The Captain decides how many times to plait and unplait the pole.

For Nancy Fergusson-Jacobs, the maypole display carries particular African symbolic retention. This one is of Anansi the Spider who brought the art of weaving to the Akan people as well as the construction of houses. The eight ribbons used by the four males and four females represent the eight legs of the arachnid. The web represents the symbol of the life-giving rays and start with the King (Red ribbon) and the Queen with the white ribbon. The six other ribbon colours are: blue, green, yellow, mauve, orange and pink. The pole is usually 14 feet in height and made from pine wood (Fergusson-Jacobs 2013)

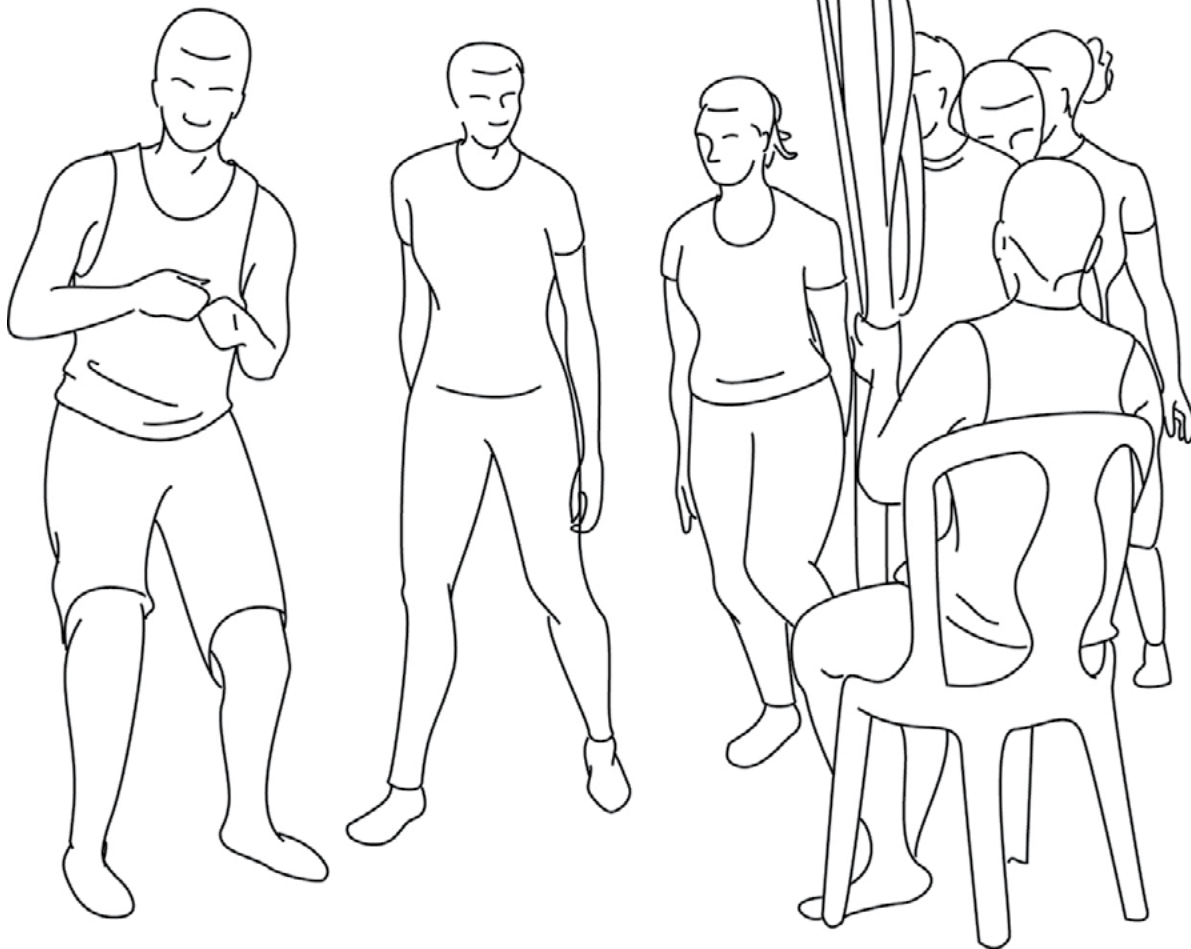
Approaching the Pole

BEGINNER

<i>Description</i>	<i>Coaching Points</i>
<p><i>The pole is set up in the centre of the ground and a member sits in a chair to “ground the pole”.</i></p> <p><i>Eight members led by or including the Captain, enter the field in single file, executing a slow march.</i></p> <p><i>The captain approaches the pole first, unravelling the ribbons.</i></p> <p><i>Members travel anti-clockwise around the pole until they are equidistant apart.</i></p>	<p>Waltz (Slow rhythm)</p>



1

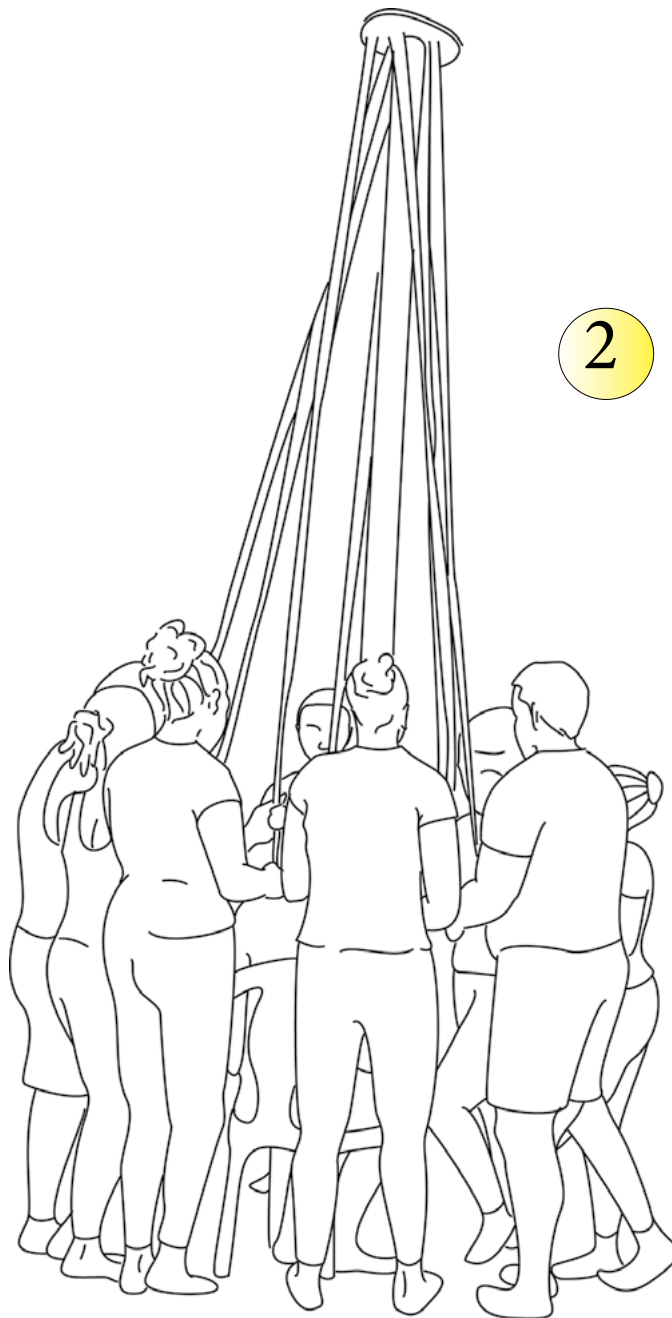


MAYPOLE

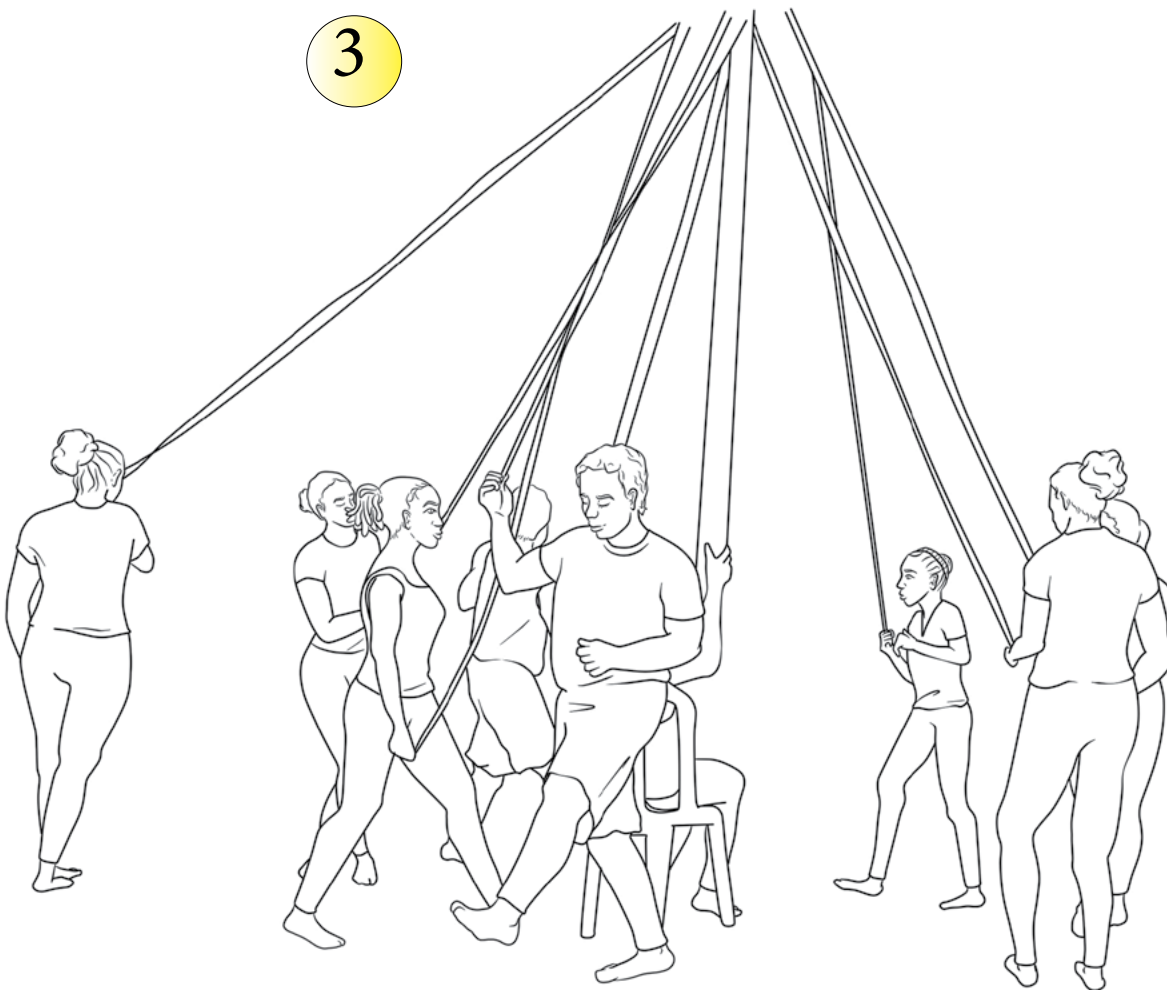


<i>Description</i>	<i>Coaching Points</i>
<p><i>Members go to the pole and retrieve their ribbon.</i></p> <p><i>Members await instruction from the Captain.</i></p>	<p>Ribbon is held in the right hand. The L hand is used to “thread” or “trace” the ribbon as needed.</p>

MAYPOLE



<i>Description</i>	<i>Coaching Points</i>
<i>Members walk toward their assigned location and then turn clockwise under the ribbon to face the pole.</i>	



MAYPOLE



Partner

INTERMEDIATE

<i>Description</i>	<i>Coaching Points</i>
<p><i>Members face their assigned partners at the cardinal points of the pole.</i></p> <p><i>Members on the left are considered “male” and those on the right are considered “female” for the purposes of threading.</i></p>	<p>Please note: There is no firm gender assignment for these purposes.</p> <p>Partner is followed by a Reverse call.</p>

Quarter Turn

INTERMEDIATE

<i>Description</i>	<i>Coaching Points</i>
<p><i>Members on the left (male) pass their partner on the left travelling in an anticlockwise direction.</i></p> <p><i>Members on the right (female) pass their partner on the left travelling in a clockwise direction.</i></p>	<p>Male members thread towards the pole (inside) first.</p> <p>Female members thread away from the pole (outside) first.</p> <p>Quarter Turn is followed by a Reverse call.</p>

Run-Change

INTERMEDIATE

<i>Description</i>	<i>Coaching Points</i>
<p><i>Beginning with the quarter-turn manoeuvre the threading continues by partners exchanging left then right as they travel in their respective directions around the pole.</i></p>	<p>Here the rhythm can change from Waltz to Fassi (medium-pace) and then from Fassi to Tuk (fast-paced).</p> <p>Usually followed by Pole and Reverse</p>

Face-Park

BEGINNER

<i>Description</i>	<i>Coaching Points</i>
<p><i>The members cease threading and face the pole.</i></p>	<p>Members are usually opposite their partner.</p>

Re-Run Change

INTERMEDIATE

<i>Description</i>	<i>Coaching Points</i>
<p><i>Rewinding the threading by exchanging right and then left as they unravel the ribbons travelling in their respective opposite directions around the pole.</i></p>	<p>Usually followed by Face -Park</p>



Works Cited

Best, Curwen *Roots to Popular Culture: Barbadian Aesthetics: Kamau Brathwaite to Hardcore Styles* London and Oxford: Macmillan Education 2001 PRINT

Burrowes, Marcia "The Cloaking of a Heritage: The Barbados Landship" in *Contesting Freedom: Control and Resistance in the Post-Emancipation Caribbean* ed. Gad Heuman and David Trotman Oxford: Macmillan Caribbean 2005 PRINT

Downes, Aviston: "Sailing from Colonial into National Waters: A History of the Barbados Landship." *Journal of the Barbados Museum and Historical Society* Vol. XLVI, 2000. "Friendly Societies in Barbados: An Oral History." (paper); "Searching for Admiral Moses Wood: Oral Tradition and the history of the Landship" *Journal of the Barbados Museum and Historical Society* Vol. XLVIII, Nov 2002, 64 –78.

Cumberbatch – Lynch, Gene: *Gene Carson Landtech Dance Technique Project* Barbados: Gene Cumberbatch-Lynch (2016) PRINT

Fergusson-Jacobs, Editha (Nancy) *Full Steam Ahead! Locating the Barbados Landship* Bridgetown: Chattel House Books 2016(2013) PRINT

Forde, Addinton et al.: *The A-Z of Barbadian Heritage*, MacMillan Caribbean Series, 2004.

Gilmore, John: "Landship and Tuk Band" *New Bajan* July 1988. PRINT

Harewood Susan and John Hunte "Dance in Barbados: Reclaiming, Preserving and Creating National Identities" in *Making Caribbean Dance: Continuity and Creativity in Island Cultures* ed. Susanna Sloat Gainesville: UPress Florida 2010 PRINT

Hunte, John "Dancing the National Narrative" from *Beyond the Silence: Dance, Men, and Masculinity in the Caribbean, The Case of Barbados* PhD Thesis UWI Cave Hill 2014 PRINT

Lynch, Louis: *The Barbados Book*. London: Andre Deutsch Ltd., 1969.

Marshall, Trevor "A Ship on Land?" *Insight Guide Barbados*: APA Publications 1980 PRINT

Mottley, Elombe: "Ahoy de Landship pon de Reef!" (Article).

Vaughn, H. A: 'Some Local and Political Changes 1910 – 35.' In J.M. Hewitt (ed.) I (Bridgetown, 1935), 31-32. PRINT



ACKNOWLEDGEMENTS

Barbados Community College – Associate Degree in Dance Programme

Barbados Landship Association’s Key Officers 2020

Vernon Nathaniel Watson, Lord High Admiral

Elton Greaves, Captain

Roland Gilkes, Commander

Shereen Broomes, Head Matron

Rydell Williams, Drum Major

Barbados Landship Association’s Committee 2020

Patron – Sir David Simmons QC

Co-Patron – Mrs. Margaret Williams

PRO – Ashanti Trotman

Chaplain -Canon Noel Burke

Dr. Nancy Jacobs

Dr. Marcia Burrowes

Dr. John Hunte

Government Information Service







ISBN 978-976-8304-01-8 (E-book)