

Farandole

The farandole is essentially a hands-joined musical game of follow the leader. Many sources consider it to be an ancient French dance, probably descended from Greek labyrinth dances, and various kinds of spiraling and winding figures are found in many dances from other cultures. The leader is often distinguished in some way – holding a scarf, hat, or decorated pole. In more sophisticated versions, the leader may sing a verse which the others echo, or execute fancy steps which the others must copy.

Formation: Line of dancers, hands joined, leader on left end.

Music: CD #1 ‘Suite de la Gaspésie’, from *Y2Kusturok*, by Patti Kusturok

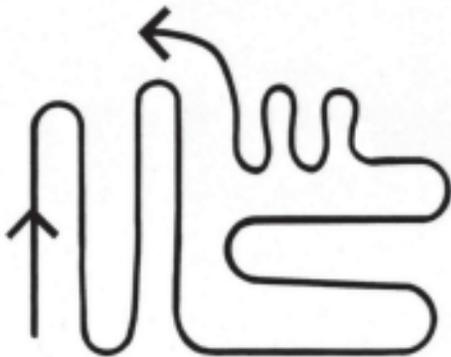
Steps: Skipping, or walking

Leader dances around the available space, creating patterns to amuse and challenge.

Here are some common patterns:

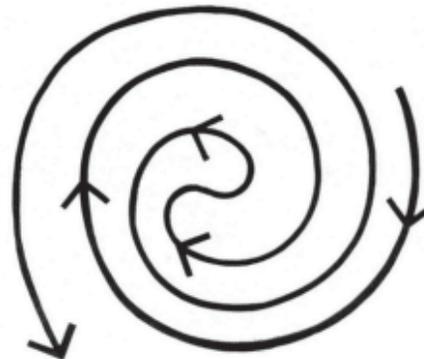
Snake:

Simply dance around the available space, making up patterns.



Spiral:

Lead the line in a spiral toward the centre, then turn over the left shoulder to lead out of the circle.



I often use the spiral figure with large family groups of several hundred dancers. In this situation, it's important to get the whole circle moving before you start the spiral, or the people at the end will have to run to keep up.

Keep your pace quite slow, as things tend to speed up on their own. When you emerge from the spiral, turn to the right and join hands with the last dancer to make a continuous loop.

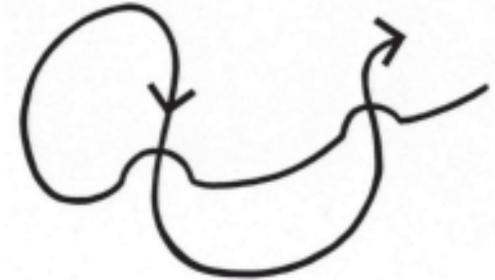
One can learn many things while dancing the farandole: how to invent patterns to creatively use the space, how to adjust your grip when going under arches, the ratio of circumference to diameter, awareness of all the other dancers, how to return to a simple circle shape. I use it frequently as a warm-up or as a creative break when kids are weary of following set patterns.

Rowdy Alert!

With certain stimulation-deprived children, a snaking line has a distressing tendency to turn into a game of crack-the-whip. Although this can be quite a bit of fun, especially for the crackees, it is quite outside the purpose of the dance.

Thread the needle:

Lead the dancers through one or several arches. Note that this will require the dancers to adjust their hands in order to twist around under the arch, and there will be interruptions of the flow.



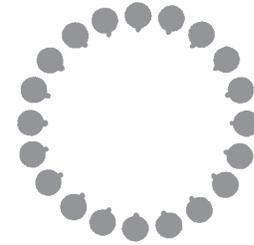
Ball of Wool:

This begins like the spiral. When the centre gets fairly tight, the few (3-4) centre dancers stop moving (keep holding hands!), and **everyone else changes direction**. This will result in a tightly packed (and very friendly) ball. When the outside dancers have completely wrapped the line, the leader ducks down (keep holding hands!) and wiggles out backwards through the crowd. The line will unwind from the centre, just like a ball of wool.

Once you have led several of these variations, it is time to transfer leadership to someone else in your group.

Tunnelmania

This little bit of mania sits in the grey area between game and dance, but I include it here because it is a great icebreaker and requires the dancers to listen and react to the music. It's usually so popular that I have to put a ban on requesting it, in order to get anything else done!



Formation: Circle, no partners

Music: Any tune with a recognizable melody (see below)

Two dancers form an arch by joining both hands at eye level. All the other dancers march counterclockwise around the circle and under the arch. When the music stops, the arches come down and a dancer is caught. This person waits in the centre while the whole process is repeated, and when another dancer has been caught, these two form another arch on the other side of the circle. Each time the music stops, more dancers are caught and make more arches, eventually creating a circular tunnel. When all are caught, one final piece of music is played, and the original archers get to make a tour under the arches all by themselves.

CAUTION: Of all the dances I've ever done with kids, this is the one most likely to result in a bloody nose or broken eyeglasses. Hence, a few guidelines are in order:

1. March, don't run.
2. Arches must stay up until the music stops. No bonking or catching early.
3. If there is no one to catch when the music stops, the very next person is the one caught. Your dancers will figure out pretty quickly that they can avoid being caught by listening for the end of the phrase and then stopping just before they get to an arch. This can result in a game that never ends.
4. If you push or cut corners, or dive through and touch the ground, you're automatically caught.

The real purpose of Tunnelmania in a dance program is to train the dancers to listen for the end of the phrase. For this reason, I don't recommend that you stop the music randomly, which would make it closer to a game of tag or musical chairs. Live music works best—have the teacher or one of the students play a lively bit of music and stop at the end of a recognizable phrase.

If you don't have the luxury of live music, then use a familiar tune with regular phrases (Pop Goes the Weasel, Star Dance, or one of the jigs, reels, polkas or marches from Step Lively 1 or 2).

Sasha!

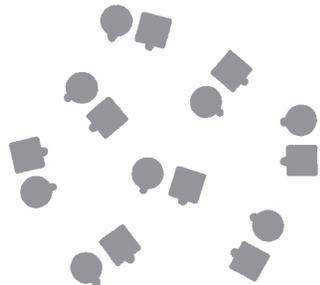
I've had an immense amount of fun with this wonderful dance over the years. Steve Hickman taught it to us one year at Lady of the Lake family camp and he says that the Dalsemers learned it from some Ukrainian dancers they met in Denmark. I usually introduce the dance by asking if anyone can count to three in a language other than English ("ras dva tre" means "1-2-3" in Russian, Ukrainian, and Polish), with fascinating results. Occasionally we dispense with the Eastern European theme and use another language, just for fun.

Suitable for: Grade Three and up, or mixed groups of any age

Formation: Partners scattered around the room, facing each other

Music: Sasha (Step Lively #8)

- A Point your finger at your partner, saying
Sasha! Sasha! Ras Dva Tre! (pronounced rahss, dvah, tree)
- B Clap hands with your partner thus:
RRR, LLL, Both Both Both, Knees Knees Knees
RRR, LLL, Both Both Both, Knees Knees Knees
- C Right elbow **swing** with partner, then shout *Hey!*
Left elbow swing with partner, *Hey!*
- D Promenade solo anywhere in the room with arms in the air, looking for a new partner
Point your finger at them and start over again from A.
The dance ends with *Hey!* at the end of the C part.



All of the following were collected at dances over the years, and represent the best approximation I could find of the pronunciations.

Amheric	and hoolet sost
Arabic	wahid itsnayn tsalatsa
Basque	bat biga hiru
Bengali	ek dui tin
Cantonese	yat ee sam
Carrier	'ilho nanki ta
Cree	peyak niso nisto
Czech	jeden dva tri
Danish	ên to tre
Dutch	een twee drie
Esperanto	unu du tri



Figure 8: Hey!

Sasha!

Estonian uks kaks kolm
 Ewe deka kpoao to
 Fijian dua rua tolu
 Finnish uxi koxi kalma
 French un deux trois
 Gaelic aon dó trí
 German eins zwei drei
 Greek ena theo trí'a
 Hebrew echad shnaim schlosch
 Hindi ek dui tin
 Hungarian egy katr hárum
 Icelandic einn tveir thrir
 Indonesian satu dua tiga
 Inuktitut atausiq marruuk pingasut
 Italian uno due tre
 Japanese ich ni san
 Korean hnal tul set
 Latvian viens divi trisi
 Lithuanian vienas du trys
 Mandarin yee arc san
 Maori tahi rua toru
 Nezpeelium nach lepeet matot
 Norwegian en to tre
 Nuxalk smaw lhnus asmus
 Polish jeden dwa trzy
 Portuguese um dois três
 Rotuman ta rua folu
 Romanian un doi trei
 Russian adin (or ras) dva tre
 Serbian jedan dva tri
 Spanish uno dos tres
 Swahili moja mbili tatu
 Swedish en två tre
 Tagalog uno dos tres
 Thai nung song sarm
 Tibetan chik ni sum
 Tigrina haday kelitay selistay
 Turkish bir iki üç
 Welsh un dau tri (een dye tree)
 Yupik atauciq malruk pingayun
 Zulu nye bili tahtoo

Russia

Sash-a! Sash-a! ras dva tre! R-R-R - L-L-L - both knees_

Swing_ Hey! Dance alone_

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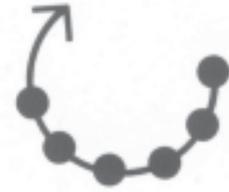
Swing_ Hey! Dance alone_

Branle de la Montarde

The fact that this dance was included in Arbeau's Orchesography suggests that it had probably been danced for many years before that. It gives me great pleasure to watch today's children have so much fun with such a classic dance.

Formation: Open line of six dancers, hands joined.
Leader on the left end of the line.

Music: CD #5 'Branle de la Montarde'
from *Pour Savoir Sur Quel Pied Danser*, by Marie and Michelle Blaise



A *Travelling steps (16 beats)*

Step sideways *Left, Right, Left*, then jump, landing with both feet together.
(Note that each series of steps begins with the left foot).

Repeat three more times, for a total of four times.

Stop and wait for your turn in the next part.

B *Individual turns (6 times 4 beats)*

The leader takes four beats to make a complete turn to the left, stopping a few feet away from the others. Then each of the other five dancers follows suit, leaving a bit of space between dancers so that there is room for the next move.

C *The Hey – same music as Figure 1.*

Again using the '*LRL jump*' pattern, the leader moves to the end of the line by weaving in and out between the other dancers. Each dancer that he passes then joins hands and the line starts travelling to the left with a new leader.

The music in the B part allows for six dancers to execute their individual turns. Likewise, the music goes through six times, so that six people will have a turn as leader. However, it is not essential that you have exactly six dancers in each line. With just a bit of creative adjustment, you could accommodate more or fewer dancers in each line.

Did you ever wonder why French dances always travel to the left?

Because most men are right-footed and the left foot is the weaker, so if it should come about that the left foot were to falter for any reason the right foot would immediately be ready to support it.

—Thoinot Arbeau,
Orchesography

There are significant timing challenges in this dance. At the end of part A, the dancers all stop at the same time and the current leader must be on the ball to start right away with the first four-beat phrase. The others wait their turn for their very own four beats (there is a tendency to rush this). When they have mastered this timing, you may want to encourage your dancers to be creative with their four-beat solo.

Likewise, leaders are often tempted to start the hey too soon, before all the dancers have done turning. Encourage them to wait for the appropriate spot in the music and to continue with the LRL-jump pattern as they execute the hey.

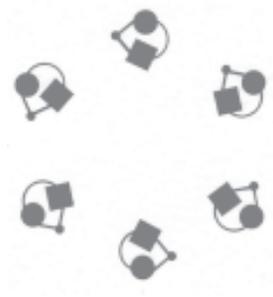
Branle de la Montarde

Left right left jump Left right left jump etc.

Six times

Cercle Québécois

This stately mixer comes from a quadrille in the Portneuf region of Quebec.



Formation: Circle of couples in ballroom position.
Man has his back to the centre of the circle.
The 'pointy' hands will thus be pointing counterclockwise around the circle.

Music: CD #16 'Un Air Trompeur'
from *Danse Mon Coeur, Danse*, France Bourque-Moreau

Walking Step:

In ballroom position, turn your hips to open up a bit, so that both dancers are facing more or less in the same direction.

Beginning on the outside foot (man's left, woman's right),
Walk two steps counterclockwise around the circle,
and on the third and fourth beat, *swivel your hips* to face each other.

Repeat two more times, or three times in total. (12 beats)

On the next four beats, the woman moves up to the next man in the following fashion:

The woman removes her left hand from her partner's shoulder, and as they raise the joined hands (man's left, woman's right) the woman walks under this arch, making a complete turn to her right as she moves up to the next man. (4 beats)

Swing:

Swing with this new partner, either an elbow swing, or in ballroom position.
(12 beats)

Get back into the original position to start again. (4 beats)

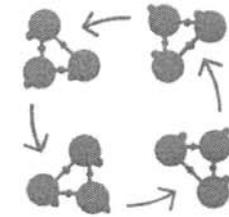


Ballroom position

Pop! Goes the Weasel

Formation: Circle of trios, facing counterclockwise

Music: Singing, CD #18



A trio is formed of two poppers and a weasel. The two poppers face counterclockwise around the circle and join inside hands. The weasel then stands in front with his back to them, and holds onto their outside hands.

All skip around the circle for the first twelve beats. On the words "Pop Goes the Weasel", the two poppers raise their joined hands and the weasel backs up under this arch to the next set of poppers immediately behind. Don't forget to let go!

After a few rounds, let another one of the trio be the weasel. And then after another few rounds, let the third dancer be the weasel. If all of these turns are the same length, everyone should be back with their original trio! Magic!

For the music, you can use the enclosed CD or any other recording of Pop Goes the Weasel, or the dancers can sing. At the very least, have the dancers sing the words 'Pop Goes the Weasel' as the weasels move backwards.

A web search for 'Pop Goes the Weasel' will yield enough verses to keep you singing until you retire.



Figure 15: Pop! Goes the Weasel

Grand March

I first remember doing the Grand March at wedding dances when I was a very young child, and always found it very magical. The dancers would line up in couples beginning with the bridal couple, followed by their attendants (there were lots of them in those days), then their parents, family and the rest of the guests. When the dance was finished, there would be a line of sixteen at the front consisting of the entire wedding party with the bride and groom in the middle. Very impressive!

Suitable for: Grade One and up

Formation: Couples in **promenade position** in a line down the centre of the room

Music: Any march, polka, jig or reel

The form of this dance is ultimately up to the leaders, who may choose to execute any of the following figures:

1. Promenade: Lead the dancers down one side of the room, up the centre, down the other side, and once more up the centre.

2. Cast off: The lead couple marches up the centre, separates from each other with all others following, and march individually down the sides. When they meet at the end, they rejoin promenade position and once more dance up the centre.

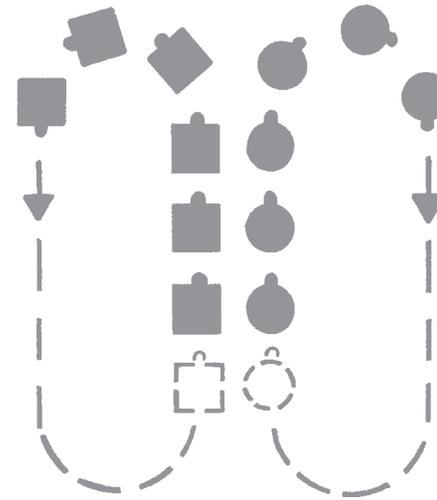
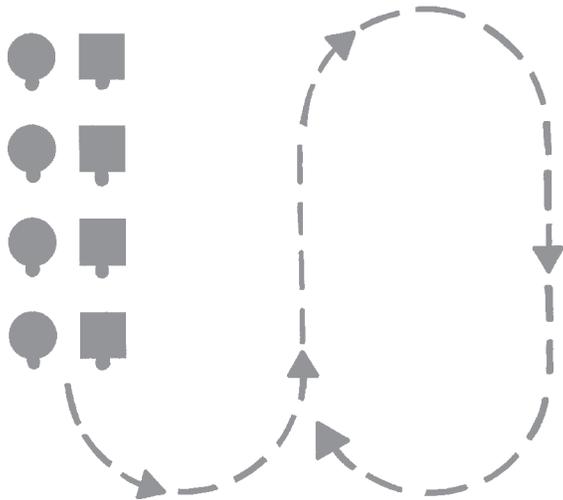
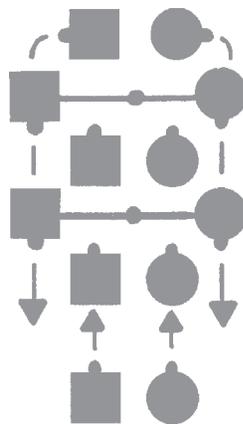


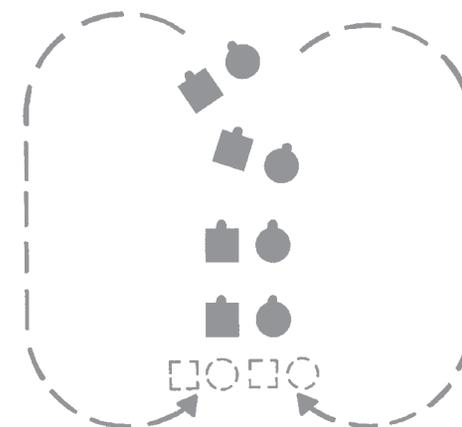


Figure 11: Promenade position



3. Turn the snake inside out: The lead couple, followed by the rest, turn around and make a simple (one hand each) arch which they then walk over the heads of the others in line. When they reach the end of the line, they tunnel through back up to the top.

This move is a lesson in cooperation: heads must be kept low and the arches held as high as possible to keep the flow happening. For this reason I discourage two toddlers from pairing up and tell them that it is okay to let go of your arch if you and your partner are too short.



4. Cast off twos, fours, eights, sixteens: Lead couple marches up the centre of the room and when they reach the top, they promenade together to the left. The second couple goes right, the third couple left, and so on, each couple going the opposite direction from the couple in front of them.

When the first and second couples meet at the back of the hall, they join hands in a line of four and promenade together up the hall. Now the alternating happens with four people going each direction, who then meet at the back to make eight, and then one last time for lines of sixteen.

Notes to Leaders: This dance requires very little instruction and teaches many things: the promenade position, following the couple in front, a sense of the possibilities of shape on the dance floor. A great deal of cooperation is needed for the more advanced moves, and everyone has to be on their toes to make the casting off work well.

It is also useful for getting a large group into the formation you want. For instance, if you finish in one long line of couples, they have only to face their partners and take a step away to be in formation for a longways set. To form two longways sets, cast off to fours, have the two couples drop hands in the middle, take a sideways step away from the other couple then face their partner. And so on.

Les Jumeaux

This is a hybrid dance—my take on the pan-European tradition of ‘mock fighting’ dances, such as Oxdansen (Swedish), Degn Dansen (Danish), Saint Ferréol (Catalogne), Kohanochka (Russia), and first cousin to others such as Capoeira (Brazil), and Morris Dancing (England). What remains constant is the sense of physical play that comes with strong, contrary movements requiring much cooperation and physical coordination between partners.

Formation: Longways set, partners facing each other.

Music: CD #12 ‘Les Jumeaux’

A (Truce) Moving first toward the music and stepping the same direction as your partner:

Side-close-side-touch, (now away from the music) *Side-close-side-touch*. Repeat.

Arms can be held on your hips during this part.

B (Fight) The dancers execute a series of opposing movements – two slow ones, and five quick.

See the stick men on the opposite page.



This dance lends itself to great creativity. There’s no reason why you have to do the moves that I’ve described. You could create a dance about any story that you can tell in eight moves:

Water cycle

Three Bears

A baseball game

The Odyssey

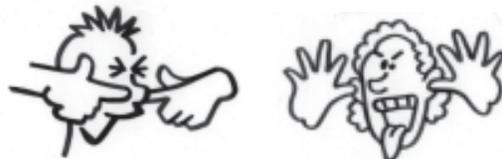
Or you could dispense with theme altogether, and simply create opposing, interlocking moves.

Have fun!

1. Clap alternately right and left.



4. Take turns making ugly faces at each other.



2. Scissor kicks - alternate left and right leg in front.



5. Grizzly Bear: One dancer rises up like an irate bear, while the other cowers in fear.



3. With hands on hips, one dancer leans forward threateningly, while the other leans back.



6. Turning: One dancer turns his back on his partner, arms folded. Then they both jump to change direction. A grumpy expression really helps here.



7. Fake slapping: This one will require some practice. Once dancer pretends to slap her partner on the face. Her partner reacts by leaning sideways away from the slap and clapping her hands to give the impression that the slap actually took place.



Note that the music slows a bit the 5th and 6th times through, to give you time to do more difficult moves.

8. Handshakes or Embracing: Depending on the comfort level of your group, dancers can make up by a series of handshakes or by fake kisses on each cheek.

