#### FANDANGO OUR FEATHERED FRIEND

Music Marjolein Kusters and Sabine Schijf

Arrangement Casper ter Beek

Dance Maria Speth, Marjolein Kusters and Sabine Schijf

Time 4/4 Prelude 2 bars

Formation circle and free use of space Target group suggested 4 to 8 years

### Explanation

- Fandango is a funny, energetic bird. He skips, wobbles, waddles, shoves and jumps happily around because to him life is one big party. He likes the pupils to join in with him.
- Use visual material like a marionette bird with which you can demonstrate and illustrate your story.
- The movements as expressed in the lyrics refer to dance movements. This is meant as a start to creating the dance. The teacher is encouraged to experiment with new movements and lyrics.

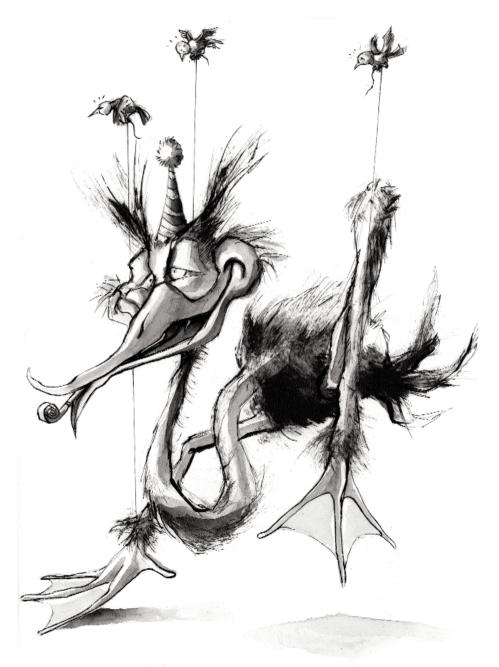
### **Dance Exploration**

- Body awareness is a strong element in this dance with all kinds of variations on motion. This can be the start of a discovery tour of your body. Where, for example, are your calves?
- The best way to begin is to introduce Fandango. Use a marionette of a flightless bird. Let him introduce himself to the pupils and let them see that Fandango loves dancing and singing. This is a good way to start teaching the song. It can be done sitting in the circle with the teacher singing the relevant body parts preferably without musical accompaniment. The advantage to this approach is that the teacher adjusts the tempo such that the lyrics can be learned in a playful way. The toddlers will tag along and join in after a couple of repetitions.
- The order in which the body parts are presented is not important. Experience shows that step movements with the feet while sitting in the circle are a good start and create space for the pupils to make their own choices. Ask what else they think Fandango can do while touching the floor. They will likely name things such as slap the floor with his hands, wiggle with his bottom and tap with his elbows. And before you know it, they've tapped the floor with many different body parts.
- Continue to teach the dance with the direct-method\*; Wiggle, shuffle, jump and stamp together with the pupils throughout the space.

<sup>\*</sup> Direct method: the dance is directly performed by the teacher or leader, without explanation, and mimicked by the pupils. This approach is used when helping the pupils to understand a concept before allowing them to creatively apply their own ideas.

• Every once in a while, take time to further explore the various couplets. Consider the diverse movement possibilities. In how many different ways can you jump? From one foot to the other or with both feet together or with large or with small jumps. You can jump in all kinds of directions or... together with someone else. How can you wiggle on your bottom? Fast small wiggles or slow large ones to and fro? Is it possible to move forwards or backwards while waddling and wiggling?

So, you see there are an indefinite number of ways to move about. You can choose!



## Dance Structure

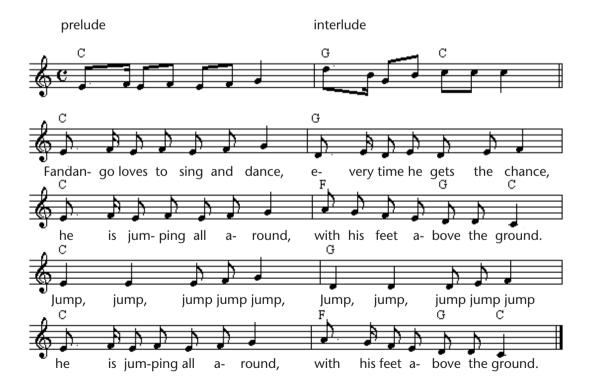
(Keep in mind that the following body parts and movements are only meant as an example and can easily be altered for your own ideas).

# Bars

A	a
1 - 3	the pupils skip free around the room
4	they touch the floor with their feet
B	b1
1 - 4	the pupils walk in different ways
Interlude 1	the pupils get ready again
A	a
1 - 4	repeat a
B	b2
1 - 4	the pupils slide around on their tummies
Interlude 1	the pupils get ready again
A	a
1 - 4	repeat a
B	b3
1 - 4	the pupils go jumping around the room
Interlude 1	the pupils get ready again
A	a
1 - 4	repeat a
B	b4
1 - 4	the pupils waggle around the room on their bottoms
coda 1 - 2	the pupils dance around the room clapping their hands

### **Tips**

- In the beginning the teacher calls out the different movements.
- Once the pupils have become familiar with the dance, they will be able to call out the movements themselves. When working with the youngest pupils in the begin by stopping the music at the interludes you allow them to think about their choices. With the older groups consider asking 4 pupils beforehand to take turns making their choices so that the dance can continue without having to stop. It helps to aid the children in recognizing when the dance starts anew and at which moment the new movements need to be called out. Go through this ahead of time with the pupils.
- By using the elements of dance\*\* (time, space and effort) endless variations in movement are possible.
- Together with the pupils, the teacher can think up new 'Fandango movements' like daily activities. For example: Fandango is helping Mom to clean the house. Themes throughout the year are also suitable for roles to be played by Fandango. He can be involved in the introduction of a theme with simple visual examples. With a bandage on his paw the theme 'hospital or doctor' is immediately clear. A rag with paint spatters, a warm shawl or a Santa hat, swimming flippers or a batter scraper. A party hat and garlands always look great on Fandango! In this way you can dance a little every day, with repetition having a different meaning from time to time!



<sup>\*\*</sup> Dance Elements: any movement of the body is composed of three elements, namely: TIME, EFFORT and SPACE. Along with the BODY they are the physical building blocks you can use for exploration in dance. See also Terminology in Theory part Dance Spetters.

### Lyrics

- a Fandango loves to sing and dance every time he gets the chance he is jumping all around with his feet above the ground.
- b1 Jump, jump, jump-jump (repeat) he is jumping all around with his feet above the ground.
  - a Fandango loves to sing and dance every time he gets the chance he is sliding all around with his tummy on the ground.
- b2 Slide, slide, slide-slide (repeat) he is sliding all around with his tummy on the ground.
  - a Fandango loves to sing and dance every time he gets the chance he is crawling all around with his elbows on the ground.
- b3 Crawl, crawl, crawl-crawl-crawl (repeat) he is crawling all around with his elbows on the ground.
  - a Fandango loves to sing and dance every time he gets the chance he is waddling all around with his bottom on the ground.
- b4 Quack, quack, quack-quack (repeat) he is waddling all around with his bottom on the ground.