

FAIRY TALE PARADE

Music	Ilona Schouten and Michel Smeets
Arrangement	Ton Vennix
Dance	Maria Speth, Ilona Schouten and Michel Smeets
Time	4/4
Prelude	2 bars
Formation	front circle* and free use of the space
Target Group	suggested 4 to 8 years

Explanation

- Various Fairy Tale characters throw a party. We become acquainted with them through their dances and then they all come together in the Grand Celebration Ball.
- You may choose your own fairy tale characters. Below are suggestions from an educational point of view.
- This dance can best be divided over a number of lessons. During each lesson one or two characters could be introduced, explored and developed. The musical couplets are relatively short. They can be introduced after the dancers have explored the personalities and the movements of their fairy tale characters. While exploring use percussion instruments or choose one of the practice music tracks to further develop the different characters. Use the original dance track (or a part of it) as a closing to each lesson.
- In each of the following lessons the characters previously developed may be rehearsed. What do the dancers remember from the last lesson?
- The music in this dance is divided over 6 tracks. This enables the various parts of the dance to be studied separately.

Dance Exploration

Introduce the fairy tale characters through discussion. For example, who knows the White Rabbit from Alice in Wonderland? Create a story about a Grand Fairy Tale Ball. Collect visual materials about the different characters such as books of fairy tales, video fragments, puppets, etc. Translate the fairy tales into dance by choosing a central figure from the story, or a maximum of two contrasting characters. Explore movements that are typical for the chosen character(s) and further develop your dance activity around their distinguishing qualities. The following questions can help you give shape to your dance idea:

* Front Circle: the pupils stand in a circle facing inwards towards the centre.

1. **WHAT** moves? This question is about the movement you want to make and how you involve the body. The body can move in isolated** or total*** movement. Example: WHAT jumps: your entire body, or just your legs, your shoulders or your arms?
2. **HOW** do you move? (dynamics of movement) at a certain pace, with certain effort and energy. Example: HOW do you jump: fast, unexpected, in slow motion, with a swing or with your feet apart, or rolled up like a ball?
3. **WHERE** does the movement take place in the space around you? In different levels, directions or patterns. Example: WHERE do you jump? Backwards, up, far away or with your focus in another direction?
4. **WITH WHOM** do you move? Do you jump in pairs, alone, with the entire group, with a chair or a sheet?

The list above is intended not just to offer you some structure but also to show how many different ways you can approach one theme or idea. Make a choice that suits your dance concept.

Suggested Characters:

- **Pinnochio**, the wooden puppet from the tale of the same name.

WHAT: explore together with the pupils how to move separate body parts (head, hands, fingers, legs, etc.) Explore the various kinds of motion such as bending, stretching, twisting, lifting, sudden motions, jerky motions and so on.

HOW: As a marionette or a puppet. As if there is a piece of string attached to each part, so that the movements appear to occur a little bit at a time. All of this happens with short stiff, wooden-like movements and the pupils can vary the speed in their movements. What happens when Pinocchio is washing the windows?

WHERE: Invite the pupils to lie on the ground and work towards standing up as if they were puppets on strings with short, sharp movements. Travelling will also be done with wooden-like movements, jumping and hopping with your wooden legs.

WITH WHOM: You may sway or curtsey when meeting other Pinocchio 's.

Suggestion: rhythmic instruments such as woodblock or claves.

Practice Music #5

** Isolated movement: movement of a part of the body, while the rest of the body remains stationary. For example, only moving the head, arms, shoulders, and so on.

*** When speaking of total movement, the entire body moves.

- **The Red Shoes** from The Wizard of Oz. Gather ideas with the pupils on how many different ways you can move on your feet.
 WHAT: jumping, skipping, hopping, running, tripping, sliding, gliding, galloping on your toes or on your heels, step by step or with large leaps, and so on, using the whole body or parts of it.
 HOW: suggest variation in the pace or the use of different rhythms.
 Variations in the dynamics: heavy and hard or as light as a feather.
 WHERE: the different ideas can still be varied by changing the direction of dance; encourage the pupils to make use of the entire space.
 WITH WHOM: independently or in pairs throughout the space. For the older pupils an assignment can also be created for partners, where number 1 determines the movement and number 2 follows. Take turns leading by switching roles.
 Suggestion: percussion instruments such as claves or castanets.
 Practice Music #2 and #7 and #28
- **The Witch from Hansel and Gretel.** She chases the children but cannot hold onto them.
 WHAT: experiment with different possible ways to creep up on someone.
 HOW: tiptoeing with small fast steps, or bent over while creeping along. Every once in a while, make a quick movement as if attempting to grab someone.
 WHERE: direction of travelling is randomly through the space.
 Suggestion: rhythmic instruments such as cymbals or maracas.
 Practice Music #3
- **Lucifer**, the cat from Walt Disney's Cinderella, Tom and Jerry or just 'cat', is hunting mice. But never really catches them!
 WHAT: experiment with various ways of sneaking, sliding, or other ways of moving as silently as possible.
 HOW: high on ones' toes, for example, with gentle quick steps, or arched over while slowly creeping, or almost sliding on your stomach.
 WHERE: use the entire space and every now and then you make a quick move in a certain direction as if you wanted to catch someone.
 Suggest percussion instrument: shaker or cabassa.
 Music: practice music #3
- **The Gentle Giant** appears big and dangerous but when you approach him, he flees. The opposing accents here are twofold: large and slow or small and quick.
 WHAT: experiment with large movements of arms and legs while travelling through the space or huddled as small as possible.
 HOW: slow, lumbering heavy movements alternated with fast, light movements for diving away.
 WHERE From one spot in the room to the other, moving alternately in a high level or freeze in a pose close to the floor.
 Suggestion: rhythmic instruments such as drums
 Practice Music #4 and #8

- The **White Rabbit**, from Alice in Wonderland, is always in hurry and constantly stopping to take a look at his watch.
WHAT: total movement, rapid and anxious: skipping, hopping and speed walking.

HOW: Pay attention for brisk movements (without collision) and for the stop moments.

During the stop moments the rabbit always takes out his watch from a different place, for example from his pocket or his shoe, under his armpit or behind his ear. Let the pupils choose for themselves where the rabbit can get his watch next.

WHERE: criss-cross through the space.

Suggestion: rhythmic instruments such as small bells; consider using a drum for the stop moments.

Practice Music #1

- **The Grand Ball**, each pupil can now choose from the practiced fairy tale characters or think up his or her own fairy tale figure and dance along in the Ball.

The above examples are only suggestions. Encourage the pupils to explore their own ideas.



Dance Structure

Section A (bars 1-8) below is repeated throughout the dance. The pupils may be encouraged to create their own routine for this part.

Bars

A	a
1	the circle moves to the right with two side steps****, clapping hands on the last one
2	repeat measure 1 to the left
3 - 4	4 skipping steps on the spot and 4 skipping steps turning around on one's own axis
5 - 8	repeat measures 1 – 4 from a

B	b1
1 - 8	Pinochio: the pupils dance with stiff, wooden movements freely throughout the room

interlude
1 - 2 the pupils return to the circle

A	a
1 - 8	repeat a

B	b2
1 - 8	the Witch: the pupils creep about, and every once in a while, they make a quick movement as if they were trying to catch someone

interlude
1 - 2 the pupils return to the circle

A	a
1 - 8	repeat a

B	b3
1 - 8	the Gentle Giant: the pupils dance with large lumbering movements, but sometimes diving away (as if trying to hide)

interlude
1 - 2 the pupils return to the circle

A	a
1 - 8	repeat a

**** Side step: a step to the side followed by a closing step with the other foot.

