

Fafur

(Poland)

Fafur (Fah-foor) is unique to the Green Kurpie Region of Poland located in the East Central part of Poland. The dance is so named due to the long ribbon tied in a bow that adorns the woman's head piece. The steps are light and happy representing this fafur flying behind the woman as she dances. Although usually done in couples, the dance can be adapted for individual dancers and the basic step is simple enough for children to execute. The various holds and the ability to move multi-directional can make this a challenging and interesting dance to execute.



The choreography of this particular Fafur is done by Richard Schmidt for the 2005 Stockton Folk Dance Camp.

Pronunciation:

Music: *Folk Dances from Poland, Vol. 2, Band 7* 2/4 meter.

Formation: Circle of 8 cpls, facing LOD with M behind ptr all holding hands. 5
Starting pos is important so each cpl should be assigned a number (1 4 6
thru 8). 3 7
Steps: Skip: (2 Skip Steps per meas) This basic step is similar to our 2 8
childhood skipping step, with the exception of bringing our knees fwd 1
we kick the leg back and can be done to move fwd, bkwd, or by turning
CW and CCW. Begin by making a small step lightly onto the ball of the R ft (ct1); make a
low hop with the same ft in the desired dir while briskly kicking the L ft up in back, keeping
both knees together (ct&). Repeat with opp ftwk to complete the meas (cts 2,&).

Triple Accent: Three stamps done with flat ft – RLR or LRL (cts 1,&,2) hold on 2nd ct &.

Styling: The dance should be done lightly while keeping the torso of the body erect throughout.

Circle position: All dancers face the LOD holding hands with M behind his ptr.

Face-to-face position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent.

Individual: Fists on the hips with thumbs facing back

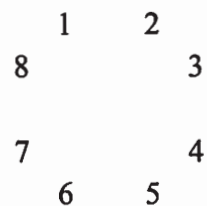
Same Direction position: W in front of prt with her back to him extends both arms behind her on either side with her palms up for easy access by her ptr. M stands behind ptr and takes hold of her hands (R to R and L to L). Can also be done with M in front of ptr.

Closed Ballroom hold: Facing each other M's R arm is extended behind the W holding her back at waist level while the W's L hand is placed on the man's R shldr. M extends his L arm out in front of him parallel to the floor and diagonally twd his ptr taking W's R hand in his.

Fafur—continued

MeasPattern2 meas INTRODUCTION No action.FIGURE I

- 1-7 All dancers beg R ft and with 14 Skip steps move the circle in LOD.
- 8 All dancers do a Triple Accent step R-L-R. M finish this step so that they are back in their original starting pos in the circle with their hands in Individual pos, while W form an inner circle of W holding hands.
- 9-11 M continue individually in LOD with 6 Skip steps. W take 6 skip steps LOD in inner circle.
- 12 M do a Triple Accent step so that they end exactly on the opp side of the circle to their original starting pos to form a square. W continue LOD in inner circle with 2 more skip steps.
- 13-15 M stand in pos (no movement). W take 6 more Skip steps.
- 16 W do a Triple Accent step so as to end directly in front of their ptrs.

FIGURE II.

- 1-3 In the face-to-face pos Cpls 1 and 2 switch pos with Cpls 5 and 6 on the opp side of the square by taking 6 Skip steps (M fwd with R ft, W bkwd with L ft)—cpls pass each other on the M's R shldr—while remaining cpls wait their turn.
- 4 Cpls 1, 2, 5, and 6 do a Triple Accent step moving slightly to the R but do not turn so that M have their backs to the ctr of the square.
- 5-8 Repeat meas 1-3 with Cpls 2, 3, 7, and 8 while cpls who just passed now wait their turn again.
- 9-12 Cpls 1, 2, 5, and 6 return to their original pos in the square (W fwd R ft – M bkwd L ft) ending with a Triple Accent step, this time with W's R shldr passing each other.
- 13-15 Repeat meas 9-11 with Cpls 2, 3, 7, and 8.
- 16 All cpls do the Triple Accent step with W doing a 3/4 revolution CW so as to end with back to ptr in the Same Direction pos facing LOD while M do 1/4 revolution so as to position themselves behind ptr also facing LOD.

FIGURE III.

- 1-2 Cpls move LOD in a circle (W leading) beg with R ft taking 4 Skip steps.
- 3-4 W move behind their ptrs by letting go of L hand and placing it on their L hip and taking 4 Skip steps CW never letting go of R hand. M continue in LOD and put their L hand behind them.
- 5-6 Cpls move LOD in a circle (M leading) with R ft taking 4 Skip steps.
- 7 M begin to move behind their ptrs exactly the same as in meas 3-4 with 2 Skip steps.
- 8 Both M and W do a Triple Accent step. M continue to move in the same dir as in meas 7 and leave their wt on the L at the end, while W do a 1/2 revolution CW to end facing ptr in a Closed Ballroom Hold with wt on the R.
- 9-15 M beg R ft, W beg L ft make 7 CW revolutions by taking 14 Skip steps (1 meas or 2 Skip steps = 1 revolution).
- 16 All dancers do Triple Accent step R-L-R and open up the cpl so as to go back into the circle pos - Cpls should end in the same pos as when they started the dance.

The whole dance is repeated from the beginning one more time.

Presented by Richard Schmidt