

Creative Approaches to Movement in the Orff Classroom
Saturday Workshop
March 8, 2014
Cleveland Chapter

“If there is a remedy, I feel it must lie in how we prepare our young for life. At present we leave the emotional education of our children to chance, with ever more disastrous results. One solution is a new vision of what schools can do to educate the whole students, bringing together mind and heart in the classroom. Our journey ends with visits to innovative classes that aim to give children a grounding in the basics of emotional intelligence. I can foresee a day when education will routinely include inculcating essential human competencies such as self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation.”
Daniel Goleman, *Emotional Intelligence*

Outline for the Day

- 1) Skip Social and *Young Rider* Opening
- 2) Learning Circles
- 3) Case Study—Mill Wheel Rondo
- 4) Learning Circles
- 5) Movement Warm-ups for Early Childhood
- 6) Movement Warm-ups for Elementary Age Children
- 7) Mindfulness Work with Middle School
- 8) LUNCH
- 9) Oil Pastel Movement Improvisation
- 10) Hand Drums and Movement Accompaniment
- 11) Movement Accompaniment
- 12) Final thoughts from Learning Circles
- 13) Folk Dance Strategies

- 1) “Skip Social” from *Group Dance Improvisations*, by Barbara Mettler and “Young Rider” from *A Circle Cast* by Libana

2) **Learning Circles**

Questions for consideration:

Do I have any fears about movement or about movement in the classroom?

What can I do to reward myself for going beyond my comfort zone?

How will my students benefit if I do?

What is my goal/intention for participation today?

3) **Case Study—Mill Wheel Rondo**

--Performance Puzzle: Fifth Grade meets once a week. Four sections. Have had one year of experience with creative movement work. Have had exposure to singing games/folk dance.

--*J’entends le Moulin*, arranged by Marcelline Moody

--Questions for guided improvisation:

--What are some words that you associate with mill wheel? Images? Ideas? Verbs?

--What formations do you see?

--Let’s try that idea: MOVE!

- What do you like? What would you like to change? What feels good when moving?
- Try Again.
- Begin to shape a form that you like.
- Perform the final form with singing, playing, recorders.
- Student pictures and sharing.

4) **Learning Circles**—check-in with friends, how is it going?

5) **Movement Warm-ups for Early Childhood**

- "Betty Martin" from *The Magic Circle* by Isabel McNeill Carley
- "Simi Yadech" from *Shenanigans Vol. 1*
- Great warm-up CD: *It Moves Me* compiled by Danai Gagne

6) **Movement Warm-ups for Elementary Age Children**

- "Open/Close" from Barbara Mettler's *Group Dance Improvisations*
- Newspaper warm-up from Sofia Lopez-Ibor's *Blue is the Sea*
- Head and Shoulders Baby from *Jump Jim Joe* by New England Dancing Masters
- "Simple Simon" from *Music for Children, Vol. 2*, p. 42
(improvise sounds/drumming underneath, percussion improvise, echo sing)
- Drama game references, good for the older beginning mover:
The Viewpoints Book by Anne Bogart and Tina Landau
Theater Games for the Classroom by Viola Spolin

7) **Mindfulness Work with Middle School**

- How can they feel connected with their bodies? How can you create that connection in a performance based ensemble? Here are two books I use with my Middle School choirs.
- Peaceful Piggy Meditation* by Kerry Lee MacLean
- The Stress Reduction Workbook for Teens* by Gina M. Biegle, MA, LMFT

8) LUNCH

9) **Oil Pastel Movement Improvisation**

- How do you create an environment that welcomes creativity?
- Encourage students to sketch what is inspiring to them. Colors, shapes.
- Begin to walk about the gallery and create shapes.
- Begin to connect with others about shapes that you might have in common.
- Begin to notice ideas nonverbally.
- Allow the experience to organically evolve into an improvisation. Teacher can participate/model nonverbally.

10) **Hand Drums and Movement Accompaniment**

- Movement lesson from Danai Gagne and Keetman.
- Echo patterns with two strokes for hand drum:
 - 1) Striking the 11:00 on the drum with your middle and last two fingers.
 - 2) Striking the 5:00 on the drum with the thumb and extended thumb.

- Use rhythm from *Music for Children Vol. 1* p. 16 to create patterns.
- Use the drum with your partner to alternate making a shape and drumming.
- Become the drum. What can you use to drum? How do you involve your whole body?
- Play any drum. May use elevation.

11) **Movement Accompaniment Work**

- Choose instruments with different timbres. Game taught to me by Brent Holl.
- Have partner close eyes and follow the sound of the instrument. Goal: keep partner safe. Switch jobs.
- Have partner with the instrument lead the mover. Switch jobs.
- Have partner with the instrument follow the mover. Switch jobs.
- Use aeolian on “A” as the mode. Have partner with the instrument lead the mover. Switch jobs.
- Have partner with the instrument follow the mover. Switch jobs.
- Points for discussion: how does meter, or lack of affect the piece? How does it feel to play, to dance, to lead?
- Suggestion: involving older children in artistic discussions gives their artistry value.

12) **Final Questions, conference with Learning Circle**

- Culture of Movement (eg. Langstaff and the Revels)
- Be nice to yourself, creating a culture of movement takes time. Be careful about inserting that culture quickly in a new situation. (phenomenon of 2nd grade and 5th grade in same place)

Enter the Schulwerk at your place of comfort and passion.

Is movement a target anywhere during the year?

What is your definition of movement? (eg. sports assembly, pantomime, gender specific groups)

Do you have movement materials anywhere in your room? Terminology?

**If remember nothing, remember WHAT IF questions :). How can you give your room a movement make-over?

13) **Folk Dance Ending**

- La Bastringue* from *Chimes of Dunkirk*, Circle Dance.
- Points to notice:
 - Martha Riley’s take on “counting”
 - Use of nonverbal
 - Story of Hanz, feeling the “high” of movement
 - Use of touch (comfort and speed) and gender specific partners
 - See folk dance sequencing handout.

--*Kings and Queens* from *Sashay the Donut*, collection from the Amidons

Just In Case:

Pandora's Box

Calamities:

“An event causing sudden disaster or distress.”

--Being “left out”

--No squibbing/picking up trash

“Horrid, disgusting, devastating, putrid,
Anywhere, everywhere, all consuming, YUCK!”

By Ms. Johnston's 4th grade class 2013-14

--Extreme Weather

--No education for women

Questions for reference:

--What movement words or poses can help describe this calamity?

--Try these.

--Which movements did you like? Not? How would you change them to make them more interesting?

--Can you put them in order to make a beginning, middle and end?

--Did you enjoy your performance? Is it interesting? Video your work, what did you think—as a mover, as a watcher?

**See attached script and program for further details.