**Creative Approaches to Movement in the Orff Classroom**

**Level 2 and Beyond Movement Work**

**Virginia Mini-Conference**

**August 8, 2015**

**Hosted by James River Virginia Orff Chapter**

**Presenter: Victoria Redfearn Cave**

[**www.orffteacher.com**](http://www.orffteacher.com)

**Saturday Workshop**

**March 22, 2014**

**Central Carolina Chapter**

**Victoria Redfearn Cave**

[**www.orffteacher.org**](http://www.orffteacher.org)

“Experience shows that the most subjective interpretations and preferences often lead to animated discussions. The ability to formulate one’s own ideas and the arguments of others, grown familiar through involvement with them, is one of the objectives of this theme.” Barbara Haselbach, *Improvisation, Dance, Movement*

**Blind Partner Improvisation**

**bara Mettler**

Without losing contact with the other person’s hand, close eyes and

move (gesture, stillness, travel up or down, slow tempo). Try foot.

For grown-ups: try other body part connections.

For children: This could be for children who are comfortable with contact,

perhaps a younger group, or older group who has much movement experience.

If an older group, same sex groupings.

From, *Improvisation, Dance, Movement* by Barbara Haselbach

**Butcher Paper Improvisation**

Idea from *Improvisation, Dance, Movement* by Barbara Haselbach.

Starting point: get into groups of three or four. One pair of students move.

One is the leader, one is the follower. The other student(s) accompany

the pair with sound. Rotate jobs. The leader (mover) is in charge of

organizing the ideas: What has already been done? What else could happen?

**Sketches, Graphic Scores, and Movement Studies**

Individual to Group—Movement improvisation from Barbara Mettler’s

*Group Dance Improvisations*

Have some students sketch ideas while others move, switch.

Hang sketches, look through the sketches. Work with either improvising

sound or movement to represent each sketch. Each participant should

have a chance to try improvising music and movement.

\*\*Identify some elements that would make a choreography or composition

different than your little sister trying it out for 30 seconds. (see movement checklist)

\*\*Identify some tips that you could give students if you were watching their movement

pieces.

--Have you tried your movement piece with limits (eg. no arms, on the floor)

--Have you tried your movement piece with a different tempo (fast motion, slow motion)

--Have you tried to change your focus point? Everyone look……

Work in small groups to create a movement choreography and music accompaniment.

Half the group can play and half can move.

First create a piece where you begin with music, then movement.

Next create a piece where you begin with movement, then music.