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

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**Saturday Workshop**

**September 26, 2015**

**New England 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)

“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 *John Kanaka* 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) Echo and Q&A

9) Which Way Does the North Wind Blow?

10) Blind Partner Improvisation--Advanced

11) Sketches, Graphic Scores and Movement Improvisations--Advanced

12) Final thoughts from Learning Circles

13) Folk Dance

***Skip Social* from *Group Dance Improvisations*, by Barbara Mettler**

Warm-up: Vigorous skipping warm-up, great for engaging older elementary

students and practicing body percussion accompaniment.

***John Kanaka* from *The Cat Came Back*, by Mary Goetze**

Warm-up: Simple singing game. Use as a mixer.

Younger child variation: Work with one partner only to connect hands.

Older child adjustment: Move and select new partner each time.

Connect with other things besides a double hand clap on the final

beat. Invent different hand patterns with a partner. Select a partner and choose directions to go on the final phrase—high/high/low or low/low/high.

**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?

**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

Process:

--Experiment with French words in higher vocal range.

--Echo sing A section, teacher sings B section until students join in.

--Instrument parts emphasize: cross-over or arpeggiated drone, Aeolian.

--Splish, splash, splosh.

Questions for guided movement 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.

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

**Movement Warm-ups for Early Childhood**

--*Betty Martin* from *The Magic Circle* by Isabel McNeill Carley

– *Simi Yadech* from *Shenanigans Vol. I*

*--*Great warm-up CD: *It Moves Me* compiled by Danai Gagne

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

--”Open/Close” from Barbara Mettler's *Group Dance Improvisations*

--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 improve, 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

**Mindfulness Work with Middle School**

Questions and Resources

--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. Biegel, MA, LMFT

**Forms for Movement: Echo and Question and Answer**

Echo: How can you move in a way that makes it easy for someone to echo

your movements? What if you get tired, what are some different ideas,

ways to move?

Question and Answer: What are the qualities of a question and what are

the qualities of an answer? Could you add vocal movement accompaniment

to add to your movement improvisation?

**Which Way Does the Wind Blow Rondo?**

Game: Which Way Does the Wind Blow? A kindergarten teacher recently shared

this opening game with me. It is a good way for children to discover their

shared single story. What do they have in common with others?

Chant: “Which, way, does the north wind blow? Will I, find friends like me,

please make it so!” Rhythm from Volume 1 of *Music for Children*, p. 62, #1

\*\*Try to have questions not center on “what did I do for summer vacation,” or

“things” based questions. Could cause stress in some students.

Ideas for Common Themes: Colors, pets, siblings, shared interests

Questions for guided composition:

Do you have a text, chant or poem?

What timbres would you like to use?

Would you like to use “do” or “la” pentatonic?

What is your home note?

What is your drone? (simple, broken, arpeggiated, moving)

Would you like to use rhythmic building bricks to create a rhythm? Play it on a non-

pitched percussion instrument? Play it on a barred instrument?

Questions for guided movement improvisation:

What are some words that you associate with your topic? 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.

--How could you change your movements to make them more interesting?

Go a different direction? Try it with only one body part? Change the speed?

Final Form: Rondo using chant as the “A” section and each group’s compositions/movement pieces as the contrasting sections.

**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

**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.

**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?

References and Suggestions

**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