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

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

**Saturday Workshop**

**September 30, 2017**

**Prairie Winds 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)

“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 “Where the Wind Blows”Opening

2) Learning Circles

3) Case Study—Mill Wheel Rondo

4) Learning Circles

BREAK

5) Movement Warm-ups for Early Childhood

6) Movement Warm-ups for Elementary Age Children

7) Mindfulness Work with Middle School

LUNCH

8) John Kanaka

9) Assessment Story and Assessing the Arts--Prezi

10) Assessment of, for and AS Learning

11) Case Study: folk dance, creative movement, recorder

12) Creating a Checklist or Rubric

 13) Final Questions and Learning Circles

14) Time allowing: Community Building Games

**Warning:** This workshop has a different approach to “process” teaching. Some steps are not written down because they do not exist yet. Sometimes a teacher does not know the steps until they work with the class. Please ask during the workshop if there were steps that were not included in the notes that need clarification, because they only existed in the context of this particular workshop.

***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.

 Movement Cubes: Describe a verb and an adverb. Roll one of each and move in

 general space. Return to “actor’s neutral” when not moving.

**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.

 Students are in a circle and blow in the middle and switch places when they find

 something in common.

 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.

**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.

 --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 FOR EXAMPLE:

**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

LUNCH

**John Kanaka**

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.

**Assessment Story**

Personal Story: Mason experience, thoughtful assessment course in graduate school;

Rick Stiggins and Portland course.

Learning Circle Question: Can you name a time where you had a negative assessment

experience? A positive one?

Question for Reflection: How do we as educators create time and space to assess in an Orff-Schulwerk way? How do we handle adverse teaching conditions (story of Nicole

and Meredith)? If they can do it, so can we!

Assessment Definition: from the Latin term “assidere” meaning to sit beside as an assistant judge.

**Assessing the Arts**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

“Music educators typically have two types of viewpoints: the idea that they assess

all the time or the idea that their discipline cannot be assessed.” Richard Colwell

“Many of us grew up in classrooms in which our teachers believed that the way you

maximize learning is by maximizing anxiety.” Rick Stiggins

“Assessment in education, must, first and foremost, serve the purpose of supporting learning.” Researchers Paul Black and Dylan Wiliam

FORMATIVE ASSESSMENT: Inside the Black Box study

**Assessment of, for and as Learning: Sheila Scott**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

Assessment of Learning: Done to the student

Assessment for Learning: Done with the student

Assessment as Learning: Done by the student

**Case Study—The Virginia Reel**

Virginia Reel, an American contra dance

 Simple version:

 Two lines of six couples facing each other

Walk forward and back, repeat

 Right elbow swing

 Left elbow swing

 Two hand swing

 Do-si-do your partner

 Head couple slide down the middle and back to their places

 Head couple cast off (each head dancer leads his/her line down

 to the end of the line)

 Form an arch and pass through (head couple forms an arch as

 the other couples go through and take their place for

 the beginning again with new head couple.

 OR…Strip the Willow! Head couple around 1 ½ times; swing to

 each other with right hand and to “other” in line with left hand.

\*\*CD--Natalie MacMaster: Blueprint, track #3 Jig Party

**Case Study: 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?

**Case Study: Recorder Improvisation on C, A and D**

 **Apple Peach, Pear Plum, When Does Your Birthday Come?**

 Game: At first you can improvise birthdays, but then the improvisation can be anything

 containing: C, A and D

 Apple peach, pear plum,

 s s m s m

 When does your birthday come?

 s m m s s m

**Creating a Checklist or Rubric**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

Create categories that can be assessed by someone watching a concert (not music reading). These should be categories where the students have received actual instruction.

Create levels of possibility that are age appropriate (apologies to the statisticians).

Fill-in the blanks with descriptive language. The “not optimum” category can be humorous. “Good, better, best” are not helpful descriptors.

“A well-written rubric can help eliminate moments where students are asking questions such as, ‘Is this what you want?’ or ‘I don’t get it.’” Chappuis et. al, 2012

Other steps:

1. Establish learning targets in the form of “I can” statements.
2. Show models of strong and weak work.
3. Frequent and honest communication.
4. Feedback should focus on quality of work, not comparison with others.
5. Have peer mentors or “trained raters” help with the process

\*\*Resources: Rick Stiggins, Janice Chappuis, Paul Black and Dylan Wiliam, A. Bandura

“Teachers who are disheartened by student efficacy begin to avoid academic problems, this leads to withdrawal and ultimately ‘occupational burnout.’” A. Bandura

**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