

Creative Approaches to Movement in the Orff Classroom
Saturday Workshop
September 15, 2012
Virginia Highlands 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) Traffic Game Warm-up
- 4) Installation Art Choreography
- 5) Learning Circles
- 6) Movement Warm-ups: younger students
- 7) LUNCH
- 8) Oil Pastel Movement Improvisation
- 9) Movement Warm-ups: older students
- 10) Hand Drums and Movement Accompaniment
- 11) Aeolian Rondo in Curves and Angles
- 12) Final thoughts from Learning Circles
- 13) Final Dance

1) “Skip Social” from *Group Dance Improvisations* 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) **Rush Hour--a Traffic Jam Puzzle**

--Make a perimeter for your group

--Decide who are the obstacle cars and line them up on tracks according to the cards

--Who is the car that needs to escape?

--Work together to try to get the car out.

--Rules: No talking and stay on tracks within the perimeter.

4) **Installation Art: Guillaume Reymond**

--Installation art - Art that is or has been installed — arranged in a place — either by the artist or as specified by the artist. It might be either site-specific or not, and either indoors or out. The term became widely used in the 1970s and 1980s, and continues to be employed by many people. Installations may be temporary or permanent, but most will be known to posterity through documentation. From www.artlex.com

--Watch the video from you tube, http://www.youtube.com/watch?v=epEjB_yo2G-M

--What did you notice?

--Create a movement piece using these terms:

FAST FORWARD

SHAPE

REWIND

--Questions?

WHAT IS YOUR PATHWAY TO THE SHAPE?

HOW ARE YOU GETTING THERE—VERB?

IS YOUR SHAPE VISIBLE FROM ABOVE?

HOW WOULD YOU CHANGE YOUR MOVEMENT TO MAKE IT MORE INTERESTING?

--What if?

CHANGED THE TEMPO?

ADDED A SOUND CARPET?

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

6) **Movement Warm-ups for Younger Children**

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

--"Simi Yadech" from *Shenanigans Vol. I*

7) LUNCH

8) **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.

9) **Movement Warm-ups for Older Children**

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

--Newspaper warm-up from Sofia Lopez-Ibor's *Blue is the Sea*

--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

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.

- Choose instruments with different timbres. Use aeolian on "A" as the mode.
- Dancer leads. Instrument leads.
- Try this in groups.

11) **Aeolian Rondo in Curves and Angles**

- Choose whether to work on "A" section using xylophones or to create a "B" section using curves and angles as an inspiration.

- Make decisions about space (pathways, levels)
- Make decisions about time (do you want to copy or contrast the music?)
- Make decisions about energy (what is the articulation in your body? Is it clear?)
- Would you change your movement to make it more interesting?
- WHAT IF.....

- The "A" section for the rondo is from *Music for Children Vol. IV* p. 6
- Perform final composition.

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

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

13) **Final Dance**

- Shapes and Travel using CD by Jackie Rago