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

**Saturday Workshop**

**February 7, 2015**

**Wyoming 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) Pandora’s Box—Student centered movement in a story

10) Assessment for Movement

12) Final thoughts from Learning Circles

13) Folk Dance Strategies

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1. “Skip Social” from *Group Dance Improvisations*, by Barbara Mettlerand “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?

1. ***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. I*

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

--“I Have Ten Little Fingers”—from “I’m Growing Up” Amidons

--“Once there was a Snowman”—from “I’m Growing Up” Amidons

\*\*stories of PK improvisations

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 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

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) ***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.

10) ***Assessment Work***

--See attached packet and prezi link: http://prezi.com/k45tgdudxueh/?utm\_campaign=share&utm\_medium=copy&rc=ex0share

11) ***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?

12) ***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