



Movement Supplement

MAY 29-31, 2018

Sue Mueller, clinician



Elements of Dance

Who? A DANCER	Does what? MOVES	Where? THROUGH SPACE	When? AND TIME	How? WITH ENERGY
<i>BODY</i>	<i>ACTION</i>	<i>SPACE</i>	<i>TIME</i>	<i>ENERGY</i>
<p>Parts of the body: head, eyes, torso, shoulders, fingers, legs, feet</p> <p>Initiation: core, distal, mid-limb, body parts</p> <p>Patterns: upper/lower body, homologous, contralateral, midline</p> <p>Body shapes: symmetrical asymmetrical rounded twisted angular arabesque</p> <p>Body systems: muscles, bones, organs, breath, balance, reflexes</p> <p>Inner self: Senses Perceptions Emotions</p>	<p>Non-locomotor: Stretch Bend Twist Turn Rise Fall Swing Rock Tip Shake Suspend</p> <p>Locomotor: Slide Walk Hop Somersault Run Skip Jump Do-si-do Leap Roll Crawl Gallop</p>	<p>Size: Large, small Narrow, wide</p> <p>Level: High Medium Low</p> <p>Place: On the spot (personal space) Through the space (general space)</p> <p>Direction: forward/backward sideways diagonal right/left up/down</p> <p>Orientation: facing, turned away</p> <p>Pathway: Curved Straight Zig-zag Random</p> <p>Relationships: In front, behind, over, beside, under, alone/group</p>	<p>Metered: Pulse Tempo Accent Rhythmic pattern Speeding up Slowing down Anacrusis</p> <p>Free Rhythm: breath sensed time improvisation cued</p> <p>Clock time: seconds minutes hours</p> <p>Timing Relationships: Before, after Unison Sooner than Faster than</p>	<p>Attack: sharp/smooth sudden/sustained</p> <p>Weight: Strong/light Heavy/weak</p> <p>Flow: free bound balanced neutral</p> <p>Quality: Tense, relaxed, tight, loose, sharp, smooth, swinging, swaying, suspended, collapsed</p>

Let's Begin

Sue Mueller



Let's be - gin the day with mu - sic mak - ing. With new friends, we'll sure - ly have some fun.



First we'll sing, then add a lit-tle move-ment. Clap your hands and stomp your feet and then you're done.

Side, close, side, close, in, 2, 3, 4, out, 2, 3, 4.

do, sol, do!, sol, apart, cross, apart, close, clap, clap, clap, stomp, stomp, stomp, bow, up.

Teaching Sequence:

- Teacher sings song, models actions.
- Echo teach song by phrase.
- Add movement and sing song.
- Sing/move in 2-part; 4-part canon.

Perform: A Unison

B 4-part canon (sing and move)

Coda: all continue singing and moving 4th phrase until

last group is done

Philosophy

Movement is a pillar of Orff Schulwerk. To Carl Orff and his collaborators, Gunild Keetman and Maja Lex, the unity of music, dance, and speech (Musiké) was understood as a trinity of creative expression. Movement, music, and speech share roots in the elements of time and rhythm that permeate all aspects of the Schulwerk. Though it shares these roots, movement/dance in levels courses must be treated as an artistic medium with its own set of skills and concepts.

Movement lessons should be designed to inspire expressive movement and relate to music and speech.

The goals of the movement curriculum are to:

- awaken the kinesthetic consciousness of the adult learner
- realize the body as an artistic musical instrument in space
- utilize the dance elements in the practice of teaching and in the creation of dance, music, and speech
- connect the relationship of movement to music making
- broaden aesthetic perceptions
- incorporate dances from historical and cultural traditions with an emphasis on elemental movement and music
- provide a safe space to improvise and create movement/dance
- present a widening range of dance possibilities
- explore ways to motivate and facilitate students from many social-economic and cultural backgrounds to move to learn music, speech, and dance

Though movement/dance is basic to the Schulwerk, it can be the most challenging aspect of the teacher education curriculum. Children respond spontaneously with movement. However, many adults are not familiar with the body as a creative instrument, the range of movement possibilities, or the pedagogy of movement/dance. Therefore, it is necessary to 1) help adult learners feel comfortable moving their bodies, 2) offer a strong and usable vocabulary of movement and dance for educational purposes, 3) demonstrate how movement and dance can be used in the classroom, and 4) expand the awareness of dance possibilities and aesthetic considerations.

Movement/dance in Orff Schulwerk courses is instruction in creative/intuitive dance *and* folk/traditional/formal dance. The Orff approach is unique in that these two aspects spiral throughout each level of the movement curriculum.

- Creative/intuitive dance instruction offers a playful way to teach children; it extends and enriches connections to music and transforms creative expression into performing artistry.
- Folk/traditional/formal dance shows the importance of dance in our societies: the historical implications of our origins, their relationship to music, and choreographic patterns and skills

Movement is the manner in which children come to know their world; through games, play, actions, dances. Teaching using movement assists the student to

- Internalize music
- Understand music concepts in a musical way
- Improvise and compose in meaningful ways
- Provide energy release
- Provide opportunity for socialization and cooperation
- Provide opportunity for problem solving
- Provide a means of expression

Movement:

- Uses all faculties;
- Uses Imagination and creativity;
- Raises consciousness of space and time around us;
- Increases flexibility and agility;
- Increases motor coordination;
- Expresses through use of the body and sound;
- Increases careful and critical listening;
- Increases concentration and attentiveness;

Creative Movement: students use movement experiences to design their own ways to respond to music

Dance: elements of movement are structured and organized in a synchronized manner.

Teacher's role: To harness, shape, and direct the spontaneous, natural and developmentally appropriate movements of the child, directing the teaching to the understanding of melody, phrasing, texture, dynamics and form. Movement and music can easily focus on the elements of pulse, duration, accent, and tempo. However, timbre, melody, form and texture can also be taught. The teacher should be as comfortable exploring these elements through music as the students.

BEGINNING ACTIVITIES

LOCOMOTOR AND NONLOCOMOTOR MOVEMENT

Nonlocomotor movement is movement performed in place. Basic nonlocomotor movements include ***bending, stretching, swinging, and twisting***. Variations include ***pushing, pulling, shaking, swaying*** and other descriptive words that result in movement. Nonlocomotor movement should be explored first without an underlying pulse.

Locomotor movement

There are eight basic locomotor movements: **WALK, RUN, JUMP, HOP, LEAP, GALLOP, SLIDE** and **SKIP**. Always give students a chance to explore these first without an underlying beat. The difference between locomotor and nonlocomotor movement is in the fact that locomotor movement carries the body from one place to another across space.

Singing Games and Action Songs: *Action songs are those songs that include rhythmic gesture. These gestures often are attached to the words in the song. Easy to learn, require little previous training in movement to perform.*

- a. **Helps coordination**
- b. **Provides synchronized rhythmic exercise**
- c. **Develops singing voice through repetition**

Fingerplays

Counting songs/rhymes

Alphabet games/songs

Circle Games

Reaction Training

Rhymes

Nonlocomotor movement

There are many, many ways to show movement without traveling across the space. Students can think of ways to show many elements of music (melody, beat, form, rhythm, expressive qualities) through nonlocomotor ways.

Example #1

Building A Vocabulary

- Show me how you can move your arm (leg, head, etc.)
- Show me a different way.
- Can you describe the movement?
- Develop a list of nonlocomotor movements
- Have a student demonstrate a movement and the group describe the movement.

Pulse activity for lower grades.

'Round and 'Round the Circle**S. Mueller**

'Round and 'round the cir - cle look - ing for some-one to be my part - ner.



'Round and 'round the cir - cle look - ing for some-one to be my pal. Beat, beat, beat, beat,



keep the beat with my new part - ner. Beat, beat, beat, beat, keep the beat with my new pal.

Teaching Sequence:

- ST walks around inside standing circle for length of A Section, stop on “pal” face a partner.
- ST keeps beat patting both hands of new partner for length of B Section
- ST changes places with pal and the pal becomes the new one searching for a partner..... OR
- Both walk around circle for the next A Section, each finding a new partner by the end of the section.
- Game continues until all ST have a partner
- Assess those who can and cannot keep the beat.
- Change the way the beat is kept. Change the way the student goes 'round the circle. (introduce new meters)

Rig-a-Jig-Jig

As I was wal - king down the street, down the street, down the street, a friend of mine I



happen to meet Hi, ho, hi, ho, hi, ho. Rig - a jig, jig and a - way we go, a - way we go, a -



way we go, rig - a - jig jig and a - way we go, hi - ho, hi - ho, hi - ho.

Explore Space

Move through the space, without an underlying beat. Group will usually come to agreement on a group pulse and group direction. Then talk about the following.

Establish rules with children as to how to do this without bothering anyone's space.

- Hands to yourself; Unless the activity requires touching someone, hands are inside your own space bubble.
- Indoor movement: Remind students that they are not out on the playground and have to "share" the space with their classmates
- Boundaries; Let students know what areas of the room are off limits (behind instruments, in teacher's office, on staircase, under desks, etc).
- Direction; Do you want them going in a common direction (advisable with a small space) or can they choose their own direction?

Establish a beginning and ending cue or freeze sound. This will help especially if you foresee a problem and need everyone to immediately stop.

Reaction Training

Students walk through the space, teacher may accompany on hand drum or other unpitched percussion sound or recorder.

When the sound stops, students freeze.

- Vary dynamics, tempo, length of movement
- Students move during the silence instead of sound
- Let a student give freeze signal
- Use a body part to lead you through the space
- Freeze with a shape; 2 or 3 person shape; group shape
- Freeze in a shape that is High, Low, Round, Curving, Angular, etc.

Roll Call

Form a single file line. The teacher plays a steady beat on a drum as the first person in line leads the others around the room. When the teacher calls out a name, that person breaks rank and takes all others behind him/her. Now, two groups are being led, using different pathways, through the room. The teacher continues to call out names until all are walking independently. Another method would be to number off the students, calling the numbers, instead of names. Or, each could have a different unpitched percussion instrument, and the name of the instrument could be called out, reinforcing the names of the instruments. I am sure you can think of many other variations.

Mirror-Simultaneous Imitation

Teacher highlights fingers (knees, elbows, etc.) with stickers. Students copy the teacher's movement. Choose different moods of music and explore some more!

Example: Movement Cards (duple meter music with predictable phrases works best)

MIRRORING

Mirroring is quite valuable as a teaching tool, especially in movement. Imitation is the technique for building a movement vocabulary, relating movement to music, body awareness, self-control. Mirroring enhances socialization skills as it requires a partner and it increases concentration and focus skills. (It is also a quiet activity-usually!)

When working with mirroring, keep the following in mind.

- Keep the movement slow, eye contact is important
- Use appropriate music
- Begin with bilateral movements, then isolate sides and body parts.
- Explore leading with various body parts, using different levels (kids will use a lot of arm motions when inexperienced)
- Don't forget to experiment with facial expression, focus, force
- Good for sustained movement
- Establish change signal

Movement Words

Descriptive Words		Nonlocomotor				Locomotor			
Nervous	Narrow	Sway	Fall	Jump	Rise	Creep	Limp	Hop	Plod
Curious	Carefree	Rock	Stretch	Undulate	Sink	Crawl	Hobble	Stride	Amble
Likeable	Fearless	Spring	Bend	Whirl	Lunge	Roll	Stagger	Prance	Sprint
Helpful	Greedy	Bounce	Twist	Spin	Tumble	Walk	March	Strut	Slink
Fragile	Gallant	Bob	Turn	Revolve	Totter	Skip	Scurry	Stroll	Tramp
Fierce	Sly	Slump	Flop	Rotate	Lurch	Run	Trudge	Saunter	Scramble
		Droop	Drop	Contract	Lean	Gallop	Stalk	Meander	Dodge
		Pounce	Collapse	Expand	Sag	Leap	Race		Hustle
		Jostle	Wiggle	Curl	Hang				
		Shake	Wriggle	Uncurl	Slouch				
		Swing	Writhe	Squirm					

Divide class into groups or partners

- Each group or partner chooses one word from each list and creates a movement sequence to perform for the class
- Class guesses what the three words from the displayed lists the group performed

Folkdances:

Common Beginning Dance vocabulary:

- In/out
- Forward/backward
- Side close
- Side back
- Step touch
- Sashay

- Hop
- Jump
- Cross

- Do-si-do
- One or two-hand turn around

Seven Jumps

Formation: circle, no partners, join hands

A: Circle to the left (16 counts)

Repeat to the right (16 counts)

After the A section, during the ascending major scale add these cumulative moves

- o lift right leg
 - o lift left leg
 - o One knee on floor
 - o both knees on floor
 - o One elbow on floor
 - o Both elbows on floor
 - o Lie down and snooze until the music tells you to leap up for one last circle.
- Finish with one last circle and a large bow

“**The Sweets of May**”: Chimes of Dunkirk, New England Dance Masters, page 12

Formation: Longways sets for 6-8 couples

A1: (16 counts) First lady lead your line skipping around the gents' line and back

A2: (16 Counts) First gent lead your line skipping around behind the ladies and back

B1: (16 Counts) Top couple cast off and all follow, make an arch, everyone goes through

B2: finish the cast off

C1: (16 counts) face partner and with the music

o Clap, clap, stamp, stamp,

o Clap, clap, stamp, stamp

o Two hand turn around partner

C2: repeat

II. “**Galopede**”: Chimes of Dunkirk, New England Dance Masters. P. 13

Formation: Longways sets of 8-12 couples

A1: (16 counts) All forward and back

All cross over to partner's place, pulling partner with the right hand

A2: (16 counts) All forward and back

All cross back to place pulling partner with the right hand

B: (16 counts) Do si do partner

Two hand turn around partner

C: (16 counts) Top couple take two hands and sashay to the bottom.
Others move up to top of set

Movement to teach concepts:

High/Low
Up/down
Melodic contour
Fast/slow
Meter
Form
Expression

Note values
Canon
Phrase
Diminution/Augmentation
Dynamics
Timbre

Thorn Rosa

Irish Street Song

Thorn Ro-sa was a prin-cess a prin-cess a prin-cess Thorn Ro-sa was a prin-cess a long time a - go

Students dramatize song.

Singing Game

- 1: Thorn Rosa was a princess, a princess, a princess, Thorn Rosa was a princess, a long time ago 2: She lived up in a castle...
- 3: A wicked fairy cast a spell...
- 4: Thorn Rosa slept a hundred years... 5: The castle was so quiet...
- 6: A thorny hedge grew all around...
- 7: One day there came a handsome prince... 8: He broke right through the thorny hedge... 9: He gently woke Thorn Rosa...
- 10: He took Thorn Rosa by the hand... 11: They all lived for 100 years...

MOVEMENT VOCABULARY

accent emphasis *accumulation* a choreographic device or structure where new movements are added to existing movements in a successive manner, e.g., A, AB, ABC, ABCD

beat underlying pulse

body awareness body shapes, body base, body part, locomotor, non-locomotor

body base standing, sitting, kneeling, lying *body parts* arms, legs, head, fingers, ankles, elbows, knees, shoulders, toes, wrists

body shape curved, straight, open, closed, symmetrical, asymmetrical

call and response a structural device most often associated with African dance and musical forms, one soloist or group performs, and the second soloist or group performs in response to the first

canon a choreographic device or structure in which movements introduced by one dancer are repeated exactly by subsequent dancers in turn, e.g., Mexican wave

choreographic device a specific way of manipulating movement to develop

choreographic structure the way in which movement is organized and shaped to create a dance (e.g., ABA, theme and variations, narrative)

communication conveying or transmitting meaning with a particular context

culture understandings, patterns of behavior, values and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works

dance elements body awareness, space, time and energy, relationships

dance work a product of dance making activity (i.e., haka, ballet, hip hop performance)
direction forward, backward, right, left, up, down

duration long, short *elements of dance* the key components of movement (e.g., space, time, energy, relationships and body awareness)

energy float, swing, sudden, smooth, sharp, percussive, vibratory, explosive *focus* fixed, moving, single, multi

general space space in the overall dance area

genre a specific category of dance that has a tradition or history and is identifiable by specific characteristics, social functions, and cultural contexts (e.g., romantic ballet, hip hop, kapa haka)

graphic notation notation in which movement is represented by shapes and lines

improvisation spontaneous movement in response to a stimulus

interpretation analysis or appreciation of meaning in a dance work by a viewer: or the particular meaning communicated by the performer of an existing art work

kinesthetic signs and symbols movement, gestures, and body language

level high, medium, low

locomotor movement movement in which the body travels across space

melodrama overly dramatic, larger than life

movement motif a movement or gesture that can be elaborated upon or developed in a variety of ways in the process of dance choreography

movement phrase a series of movements linked together to make a distinctive pattern

movement sequence a series of movements, longer than a phrase but shorter than a section of a dance

narrative structure a choreographic structure that tells a story

non-locomotor movement movement in which the body remains anchored to one spot by a body part (e.g., bending, twisting)

pathways patterns created in the air or on the floor by the body or body parts, as a dancer moves in and through space

personal space the "space bubble" around the body, extending as far as the body and body parts can reach

range near, far, big, small

relationships orientation

repetition repeat the motif exactly

retrograde perform the motif backwards (like a rewind video)

reversal the performance of the movements of a motif or sequence in reverse order (but not in a backwards direction)

rhythm pattern, breath, steady, irregular

social text an artifact that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture

space level, size, range, place, focus, direction, pathway

tempo fast, slow, increasing, decreasing

time rhythm, tempo, beat

unison dancers moving at the same time