









TERRY BOYARSKY - DALCROZE EURHYTHMICS APPROACH TO LANGUAGE ARTS  
 NEW MEXICO ORFF CHAPTER - SEPTEMBER 8, 2012

1	<p><b>Form a circle</b> - carry voice &amp; object to next person (sing on “ahh!” so there is direction)          - next person takes over object and tone- notice the moment of exchange          - new person has to change pitch - Start several people at once so there is overlap</p>	<b>Vocalise</b>
2	<p><b>Tennis ball:</b> shift weight from R to L, pass tennis ball from R hand to L hand          At signal of <i>Hopp!</i> = hold ball for an extra beat, then continue to pass          At signal of <i>Hipp!</i> = delay weight shift for an extra beat, then continue to sway          This fluency is important for language arts: expression (speak, write) and impression (listen, read)</p>	<b>Left-Right Brain Challenge</b>
3	<p>Walk a steady beat with piano, hold hands in circle, listen for piano to play different signals:</p> <p> = change direction     = stop on next quarter     = catch it with a clap</p>	<b>Quick Reaction Subdivisions</b>
4	<p><b>Phonics</b> - The consonant “B” - <b><i>Bim Bom</i></b> - learn song, words + 3 contrasting movements          - Small groups to create your own dance</p>	<b>Axial &amp; Locomotor</b>
5	<p><b>Phonemic Awareness</b> - keep steady beat by walking/patsching – add rhythm pattern by chanting</p> <p style="text-align: center;"><b>I saw Esau,          Sitting on a see-saw,          Esau, he saw,          Me!</b></p> <ul style="list-style-type: none"> <li>• clap on “saw” and “sau”</li> <li>• distill the rhythm from the words by clapping</li> <li>• make a body percussion dance of the rhythm (pat, snap, stomp, clap, + more)</li> <li>• dynamics - whisper, speak softly, louder, shout! - do in canon</li> <li>• add ostinato with this Body Percussion:</li> </ul> <p>          cl pr pl pr cl / cl pr pl pr cl / cl pr pl pr cl snr snl / st</p>	<b>Steady Beat Ostinato</b>



6	<p><b>Tongue-Twisters</b> - articulation &amp; pronunciation</p> <p><i>Moses Supposes his toes are roses, but Moses supposes erroneously. 'Cause Nobody's toeses we knowses are roses, as Moses supposes his toeses to be.</i></p> <ul style="list-style-type: none"> <li>• in a circle - discover beat, measure, phrase - division of labor (sequence: one after other)</li> <li>• whisper - chant - speak - create choral speaking piece with crescendo/diminuendo</li> </ul>	<p><b>Crescendo Diminuendo</b></p>
7	<p><b>Proverbs</b> - meaning + interpretation</p> <ol style="list-style-type: none"> <li>Accents – form circle – each take turns to speak proverb - gesture for shape &amp; emphasis <ul style="list-style-type: none"> <li>• <i>What is bad luck for one man is good luck for another</i></li> </ul> </li> <li>Partners: Emphasize a word by bouncing ball on it, throw/catch ball <ul style="list-style-type: none"> <li>• <i>If you are on the road to nowhere, find another road</i></li> </ul> </li> <li>Choose rhythmic pattern &amp; meter - class echoes exactly <ul style="list-style-type: none"> <li>• <i>A wise man who knows proverbs, reconciles difficulties</i></li> </ul> </li> <li>Silence - complement * * * gesture during silence – then clap – then step the rests <ul style="list-style-type: none"> <li>• <i>No one tests the depth of a river with both feet</i> * * *</li> </ul> </li> <li>Statue/jump – 2 groups – one group speaks &amp; claps, other group freezes &amp; jumps <ul style="list-style-type: none"> <li>• <i>Look before you leap</i> *</li> </ul> </li> <li>Rhythm tag – practice “shooting the arrow” on * - practice stepping rhythm of proverb <ul style="list-style-type: none"> <li>• <i>Actions speak louder than words</i> *</li> </ul> </li> </ol>	<p><b>Connecting Movement to Sound</b></p>
8	<p>Anacrusis + Downbeat in 4/4 - Step each rhythm with piano, clap downbeat - divide class - Piano (or drum) plays one, class steps the other</p> <p> <i>The fool speaks, the wise man listens</i></p> <p> <i>If at first you don't succeed, try try again</i></p>	<p><b>Crusis, Anacrusis</b></p>



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9	<p><b>Echoes</b> - (discuss the difference between echo &amp; mirror)  <b>Mirrors</b> - Axial movement in silence - Lead + Follow</p>	<p><b>Echoes</b>  <b>Mirrors</b></p>
10	<p>Trios for "Movement Conversation" in 12 beats – find the "empty" spaces, look for relationships</p>	<p><b>Movement</b>  <b>Conversation</b></p>
11	<p><u><b>Two Bad Ants by Chris Van Allsburg:</b></u></p> <p>1. Follow leader – play the Tapping Game; later use signal for "one bad ant" to drop away          2. Steady beat: <b>Cucanandy</b> - 5-star tennis ball downbeat bounce/pass          3. Passing game: - bean bags are "sugar packets" - chant:</p> <p style="text-align: center;"><i>Ants in your pants, ants in your pants . . . Oh, yeah, you got ants in your pants.          You can't sit still, you just wanna dance . . . Ooh, ooh, ants in your pants.</i></p> <p>4. Locomotor: ants ♪ crickets ♪♪ spiders ♪ fireflies ♪♪♪ happy to be safe ♪♪          5. QR: In 8 beats, 4 children create Ant statue: Abdomen, Thorax, Head, Antennae, 6 Legs</p>	<p><b>Literature</b>  <b>Connections</b></p>
12	<p>Layered Ostinato: echo rhythms, cumulative, call &amp; response, high &amp; low</p> <p>(Two frightened bad ants) <i>Oh no! Oh no! We probably should go!</i> ♪♪♪♪♪♪♪♪</p> <p>(March of ants) <i>We are march-ing, one by one. We Fol-low, fol-low, That's what's done.</i> ♪♪♪</p> <p>(Dialogue of the 2 bad ants) <i>WHY GO BACK? you're right, you're right!</i> ♪♪♪♪ ♪ ♪. ♪ ♪</p> <p style="text-align: center;"><i>WE CAN STAY! okay, okay!</i> ♪♪♪♪ ♪ ♪. ♪ ♪</p>	<p><b>Vocal Ostinato</b></p>
	<p><b>Aesop's The Ant and the Grasshopper</b> <i>It is thrifty to prepare today for the wants of tomorrow</i></p>	<p><b>Reflection</b></p>



13	<p>Layered Ostinato with body percussion - Sound &amp; Silence - step during rests</p> <p><i>Go / back, back, go back</i>     ♪♪. ♪. ♪   ♪ } }       clap pat pat clap pat</p> <p><i>1 + 2 + 3 no, NO!</i>       } } ♪ ♪       snap right, snap left</p> <p><i>You'll get in major trouble</i>       ♪♪♪♪♪♪       stamp, pat hips rt, l, rt, l, rt l</p> <p><i>(1) Who me? (4)</i>       } ♪ ♪ }       slap chest right, slap chest left</p> <p><i>Two bad ants are full of sorrow</i></p> <p><i>maybe they'll be home tomorrow</i>       ♪♪♪♪♪ ♪♪♪♪♪ ♪♪♪♪♪       whisper, shake alter. finger</p>	Complementary Rhythm
14	<p><b>Project:</b> 4 groups - choose book - create a movement/music game to share, based on aspects of language arts. Examples: <i>Yo, Yes - Happy Birthday, Moon - The Treasure - Name of the Tree</i></p>	Project
15	<ul style="list-style-type: none"> <li>• What are the action words?</li> <li>• What high frequency words, phonemes, phonics can we play with?</li> <li>• Can the plot be choreographed or diagramed?</li> <li>• What sorts of images are memorable?</li> <li>• Are there possibilities for echoes and/or mirrors?</li> <li>• What feeling states are important?</li> <li>• Which characters can represent specific gesture, facial expression, tone of voice?</li> <li>• What possibilities are there for axial movement and/or locomotor movement?</li> <li>• What kind of journey is taken? is it inner or outer?</li> <li>• Are there any catchy phrases that could be used as ostinato?</li> <li>• What concepts and conflicts could be mirrored in music &amp; movement?</li> <li>• What themes can you expand on: trains, animals, foreign culture, relationships?</li> </ul>	Checklist