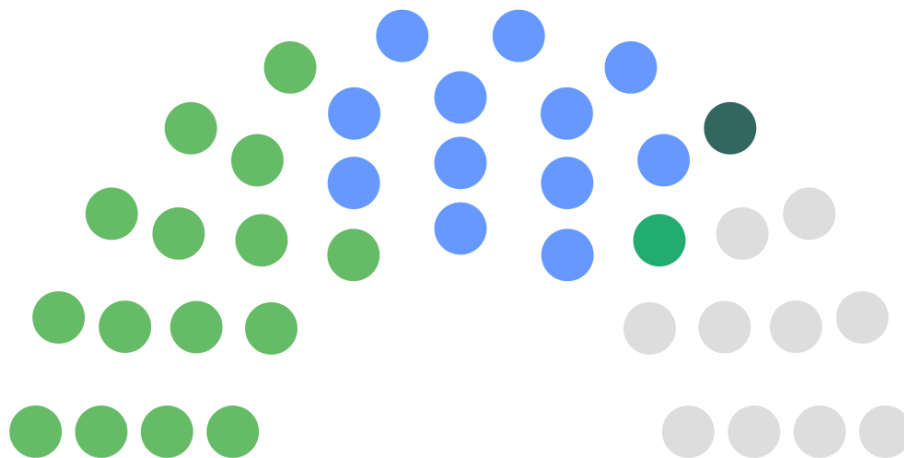


Orff Schulwerk Level I

Movement I



University of Hawaii 2023

Michelle Fella Przybylowski, MMEd, NBCT

Contents

Dance Concepts.....	3
Action Words.....	4
Locomotor Movement and Gesture.....	5
Beginning Folk Dance.....	6
Abstracting Movement.....	10
Dancing in any environment	10
Bele Kawe – French West Indies	11
Rhythm and Choreography.....	14
Sixteen Ways to Abstract Movement.....	17
Move the Story.....	20
Movement from Art.....	21
Movement Exploration.....	25
Renaissance Dance.....	33
Out of Music, Movement.....	37
Efforts and Warm Up for Yourself	43

SUBJECT TO CHANGE - this is your hard copy - you can access the notes on google drive with updates @

<https://docs.google.com/document/d/1NuS6N8Dcw72Y9j9VvBnpMjyffxC7iY-liq2leyjB9GQ/edit?usp=sharing>

ELEMENTS OF DANCE: <https://www.elementsofdance.org/>



Dance Concepts — The Elements of Dance

THE CONCEPT OF SPACE

Place	self space/general space
Size	big/small, far reach/near reach
Level	high/middle/low
Direction	forward/backward, right/left, up/down
Pathway	curved/straight/zigzag
Focus	single focus/multi focus

THE CONCEPT OF TIME

Speed	fast/medium/slow
Rhythm	pulse/pattern/breath

THE CONCEPT OF FORCE

Energy	sharp (sudden)/smooth (sustained)
Weight	strong/light
Flow	free/bound

THE CONCEPT OF BODY

Parts	head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, trunk, legs, knees, feet, toes, ankles, heels, shoulders, etc.
Shapes	curved/straight, angular/twisted, symmetrical/asymmetrical
Relationships	body parts to body parts, individuals to groups, body parts to objects, individuals and groups to objects: near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contrast, over/under, above/below, around/through, beside/between, on/off, in/out, gathering/scattering, etc.
Balance	on balance/off balance

THE CONCEPT OF MOVEMENT

Locomotor	basic: walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll combined: step-hop, waltz run, schottische, two-step, grapevine, jop, prance, slither, creep, etc.
Nonlocomotor	bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, sink, burst, wiggle, etc.

THE CONCEPT OF FORM

Recurring Theme	theme in variation, canon, round
ABA	a = one phrase, b = different phrase
Abstract	a geometric form, not representational
Narrative	in the form of a story, representational
Suite	moderate beginning, slow center, fast end
Broken Form	unrelated ideas, often used for humor

Ann Gilbert, "Creative Dance for All Ages", 1992

ACTION WORDS from LMA

SINGLE ACTION WORDS

Traveling Actions

Run Kick Dash
Spin Dart Skip
Creep Sneak Gallop
Stamp Totter Slither
Whirl Crawl Waddle
Step Hop Stride
Skate Shuffle Jump
Slide Bounce

Vibratory Actions

Shake Wiggle
Rattle Squirm
Vibrate Snake
Gyrate Tumble
Whisk

Stopping Actions

Pause Collapse
Stop Slide
Freeze Flop
Anchor Crumple

Sinking Actions

Melt Squash
Flop Shrink
Drop Screw
Sink Spread
Spin Deflate
Turn Crumple
Collapse
Hammer
Pounce

Rising Actions

Evaporate Spin Swell
Float Pop Inflate
Rise Grow Lift
Turn Blossom Spin

Non-Traveling Actions

Flick	Squeeze	Contract	Jab	Stab	Relax
Jerk	Compress	Fold	Slash	Grip	Push
Twitch	Explode	Splatter	Chop	Release	Pull
Writhe	Spread	Punch	Saw	Tense	Press
Lower	Drag	Dangle	Drip		

SENTENCES OF ACTION WORDS

Run - freeze - skip	Creep - pounce - explode
Dart - collapse - pop	Skip - pause - flop
Grow - spin - deflate	Rise (turn) - twitch - skip
Writhe - jerk - pop	Gallop - stamp - screw
Slither - inflate - explode	Jump - freeze - jab
Squeeze - jump - release	Chop - whirl - slash

DESCRIPTIVE WORDS (for use with action words)

Droopy	Excited	Light	Springy	Spikey	Square
Tired	Heavy	Tense	Carefree	Sharp	Angular
Happy	Strong	Floppy	Carefully	Rounded	Curved
Greedy	Loving	Gentle	Fierce	Soft	Hard
Prickly	Spongy	Big	Small	Enormous	Tiny
Bubbling	Nervous	Unsure	Confident	Bold	Afraid

NONSENSE WORDS

Snickersnack	Spelunk	Krinkle	Blump	Gallumph
Brip	Siczac	Crickcrook	Cavort	Grunch
Bruttie -brattle	Flip-flop	Achoo	Hic-up	Swoosh
Kerumph	Squizzog	Snap crackle	Wheezey	Gimble

NON LOCOMOTOR MOVEMENT & GESTURE

Hello

Wax & Roth

Let's sing hel lo to geth er, _____ hel lo hel lo, hel

4

lo Let's sing hel lo to geth er, _____ hel lo, hel lo hel lo.

Greeting song singing hello to everyone

Add the child's name Let's sing hello to _____

Hello, hello, hello. (*repeat*)

- Teacher sings the song and greets each person in the class keeping a steady beat; patch, clap, head, shoulders, etc
- Invite the group to explore ways to greet each other.
- Extend this to having the person you sing hello to create a movement for the class to copy.

CLAP, CLAP, CALP YOUR HANDS

[illegible]

- Explore movement in space beginning with body percussion and placing the beat on various parts of the body. It is important to explore movement in space to set “personal space” Once you have assessed that this is clearly defined you can explore locomotor movement.

LOCOMOTOR MOVEMENT & GESTURE

Beginning Folk Dance – Circle Dance

Concept of Gesture/Being in Relationship with other participants/creative movement in the folk dance

Orff Movement Concepts Addressed

Sasha! – Russian Folk Dance

- “Sasha! Sasha! Ras Dva Tri!” – point finger at partner – lots of drama!
- Right, right, right, left, left, left, both, both, both, knees, knees (repeat)
 - Rt. arm swing – “Hey!”
 - Left arm swing – “Hey!”

A great way of finding new partners non-formation mixer

New England Dancing Masters – “Sasha!” – Sashay The Donut

Les Salutes – French Canadian Folk Dance

Walk around the room. The teacher improvises on the black keys of the piano – different rhythms that suggest different locomotor movements.

When the music stops greet the person in front of you without words – use a gesture.

Make of list of gestures on the board

– A gesture is a movement that has a meaning – show examples of “stop,” “OK” and “call me!”

Change the locomotor movement and make a list of locomotor movements on the board

Tell students to “press record” – we’ll use them again later

Simultaneous imitation – students walk with the teacher to the music of Les Salutes (NEDM – Listen to the Mockingbird)

Teacher doesn’t tell when the changes happen – she just changes the movement – change in direction/change in the B section to walking in and out and then bow

- Circle CCW – two counts of 8
- Circle CW – two counts of 8
- In – 4 counts
- Out – 4 counts
- In – 4 counts
- Bow on fermata
- Out – 4 counts
- Repeat – 6 times altogether on NEDM

“What ways can we make this dance more interesting?”

- Change the locomotor movement (make a list on the board)

Perform the dance again with new locomotor movement each time – teacher calls out new movement

“What else can we do to make it more interesting?”

- Change the gesture (refer to the list on the board)

Break into groups of four – decide what you will have for your gesture and for your locomotor movement

How will you go in and out of the circle? Should the whole group say hello with a specific gesture? Make decisions as a class

Show/Perform for the rest of the class – audience looks for the different concepts (locomotor movement and gesture) and labels it for the class – active watching

Overview & Purpose
Creative Movement Lesson – Non-locomotor movement
On the movement concepts and address how to abstract movement using Body, Space, Time and Efforts
Relationship
Body, Space, Time, Efforts

American Playground Game

Create a non-locomotor movement (gesture) that shows what you loved to do as a ki

Break into groups of three and do each person’s gesture

Decide which goes first, second and third (sequence)

How can you do it as a group (simultaneously or in a sequence of movement)

What is the transition between movements?

Perform for each other

If time permits, discuss the success and challenges of this activity – especially for those who are new to movement – what if your kids haven’t done this kind of movement before?

American Folk Dance

Promenade: Skater hold

- On sustaining note (or pause the CD) make a gestural goodbye to your partner and find a new partner

Piano/recorder improvisation or alternate music:

Shenanigans: Folk Dances of Terra Australis, “Polonaise”

Use different directives:

- Always use good etiquette, “Would you be my partner? Yes, thank you!”

- Find someone who's wearing the same color as you
- Which would you rather? To swim or to garden (make that gesture and find someone who's also doing your gesture)
- Which would you rather? To read or to sleep?
- Promenade with that new partner –
- Teacher plays dance music on piano or recorder or Shenanigans recording.

BILLY BILLY



2. Step back Sally, Sally, Sally
Steppin' down the alley all night long

3. Here comes the second one just like the other one,
Here comes the second one all night long.

Find a partner

Number ones and twos

Bring your partner to create 2 lines

Explore "sea saw" arm movements

Explore various movements – 1's copy 2's, then switch

Once you have explored various movements you are ready to "play"

V 1: "See Saw" arms – partners hold both hands – creating a back and forth motion

V 2: The lead couple – #1 does the movement and stops at the bottom of the line

V 3: #2 copies #1's movements – Stops at the bottom of the line –

Repeat until everyone has had a turn – you can start the dance all over giving the 2's the opportunity to make a movement for the 1's to copy.

HOMEWORK:

Journal about day two and how you will use either the creative dance portion of the class or the folk dance portion of the class.

BINGO

There was a black dog sat on a back porch and Bin-go was his name. There

was a black dog sat on a back porch and Bin-go was his name.

B I N G O, B I N G O, B I N G O, and Bin-go was his name.

(spoken)

B I N G O.

Dance Instructions

Formation: One large circle, boys with partners on the right, all facing center, hands joined.

Measures 1-8 All dance into the center and back — twice.

Measures 9-16 All swing partner with a right-elbow swing. (Be sure to end the swing on the same side of your partner as you started.)

B-I-N-G-O Grand chain: partners face each other and join right hands (say “B”), pass by the right and join left hands with the next dancer (say “I”), pass by the left. Continue alternating right and left until the fifth dancer is reached. Say “O” and stop, ready to begin the dance again.

CD 10

DVD 5

Abstracting Movement

Strolling in the Park

- Sing a song and perform adding new activities – finding new partners
- Create a list of the gestural/locomotor movements that we are using
- Find a partner using a creative partner-finding method□
- Each person performs his own locomotor movement to “find each other” and then creates a new section with that partner when they are “taken by surprise”
- Right now what we have, in terms of movement, is “gesture” or mime.
- **Body, Space, Time and Effort**
- How do we make it look like a dance? *Abstract the movement.*
- Change Body, Space, Time or Effort – show these concept bulletin boards
- Teacher gives an example of each of these using one gesture (throwing a basketball)
- Individuals explore changing the gestural movement
- Create a new dance with your partner that reflects the abstract gestural and locomotor movement

Dancing in *any* environment

Overview & Purpose

Dancing with chairs or difficult room set up

Orff Movement Concepts Addressed:

Folkdance

Relationships

Grand Old Duke of York

**“O the grand old duke of York,
he had ten thousand men, He
marched them up (stand up) to
the top of the hill**

And her marched them down (sit down) again.

**O and when they were up
(stand up) they were up
And when they were down
(sit down) they were down**

**And when they were only halfway up
(stand bent over) they were Neither up
(stand up- straighten) nor down (sit
down.)**

**O a hunting we will go – a hunting we will go, we’ll catch a fox and put him in a box
and then we’ll let him go (walk around the room and find a new chair on the word
“go”)**

Sing as an accelerando

Bele Kawe – French West Indies

Dances of the Seven Continents Vol. 1. #7

Sanna Longden

Part I:

Women – hands on skirt – men, hands behind R, L, R/forward, back, close (8x)

Part II:

R heel out and step back with arms up to the right and chest contracts

Repeat on left side (8x)

Part III:

Knees bent make a low wide turn to the right, R,L,R (touch or low jump – some clap) arms are spread out like an airplane or hands clasped behind back.

Repeat left, right and left again

Creative movement with chairs and/or desks

Reach your hands into the air – give yourself a stretch

Reach your toes as far as you can to the front of you (or your desk)

Make yourself as small as you can in your chair/desk

Make yourself as large as you can in your chair/desk

Freeze your body – the only part of you that can dance is your head (follow with other isolated body parts)

Now it's a head-arm dance (combine other body parts)

Now it's an upper body dance

Now it's a lower body dance

Now it's a whole body dance

Relationship with Objects

Music: “Radiant Pleasure” and “Moon’s Lament”, Layne Redmond: Invoking the Muse

Today we’re going to work on the idea of relationships

“What is a relationship?” Get ideas from students – go “outside the box”

What about a relationship with our body parts?

- Using prepositions (over, under, around, through, in, on, off) “Stretch your hand OVER your head, wiggle your fingers UNDER the desk, touch your nose ON TOP of your desk, reach your fingers IN FRONT of your desk.
- Watch the person in front of you SHADOW her motions
- Turn to the other person next to you find a way to do the OPPOSITE of her motions – switch
- Now person one makes a shape and person two make the INVERSION of that shape

Rythmische Übung pg. 22 #75

Teacher performs
All join on snap
All join on stomp and snap
All join on stomp, 16th notes and snap
Practice stomp/clap/pat combination
Put all together
Perform in canon
Switch to desk sounds
Canon in desk sounds
Incorporate desk and vocal/other sounds
Perform in canon

Obstacle Course

Decide as a class the parameters for the classroom – down this isle, we have to use this level, in the corner of the room you have to jump
Move as a line with a leader taking the class through the obstacle course (you could divide the class in half for this too)
Now break into two leaders – then four leaders – then partners – then solo

Warm-Ups:

Sound decay with finger cymbal
Go/Stop/Back to Back – person who's out improvises on UTP
Yoga poses – sun salutation
Rainbow visualization

Resource: Yoga Ed.

Gruber, Tara and Kalish, Leah, Yoga Pretzels: 50 Fun Yoga Activities for Kids and Grownups Barefoot Books

Rhythm and Choreography

Overview & Purpose

Rhythm as movement
concept Abstracting Folk
Dance

Orff Movement Concepts Addressed:

Rhythm
Abstracting movement using size, level, body part and relationships
Creating Choreography from Folkdance

Gymnopedie – Dance composition with rhythm as central element

“Gymnopedie no. 1” – Erik Satie

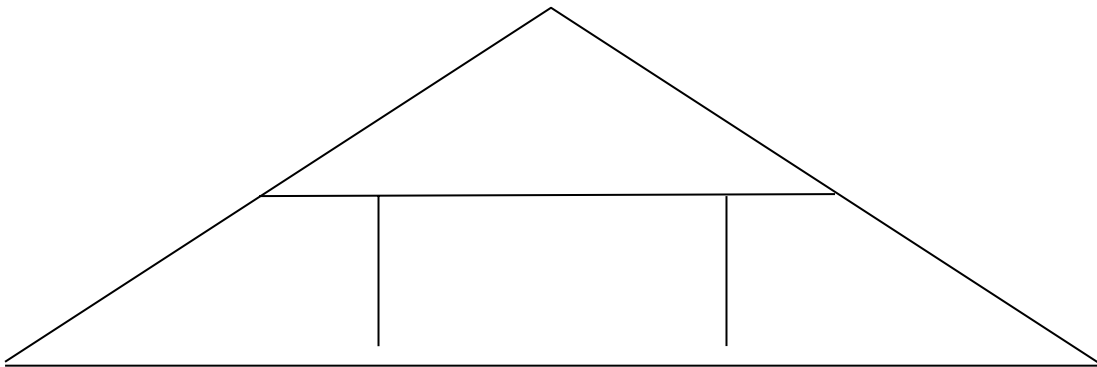
Mirror the teacher with music playing

Show the primary concept (Short/Long) in many different ways: different sizes, levels, places, body parts, directions, relationships

“What words could you use to describe the pattern?”

- Short/long (low/high) – if not the first, ask, “did my body always do that? No- only short long
- What rhythm notes that we’ve been working with show short long? Ta-toe
- “Did I always do my pattern the same size?” No-sometimes big, sometimes medium, sometimes small
- “Was my facing always the same?” No- front, side, back, ceiling, floor
- “What is the pattern?” Try clapping it – now it’s clear

Make a movement pyramid: main concept



RHYTHM - must not change

Body Part Head, finger Arm,
leg etc.

Size Small, medium
large

Direction Up, down, in, out front, back

Explore with movement but keep the top of the pyramid the same
Work with a partner – now we've added relationship –
Relationship – touching, eye contact, mirror,
shadowing
Join another partner group and explore as a quartet
Designates a head choreographer – she's in charge
Give time limits
Discuss the balance of power in groups and etiquette in group choreography.
Create choreography that shows the pattern (short/long) 8 times.
This corresponds to the music – 4 bars of short/long before dancers begin.

Discuss “16 Ways to Abstract Movement”

As a class, we will create a new dance that includes abstraction of the movement to create a new dance – change the formations but keep the choreography

FOLK DANCE

Imitation

Exploration – Composition/Choreography

What ideas generate from this idea that could work in your classroom – how often do you struggle with the idea of what to use for choreography – why not borrow!

Extra time? Talk about investment in the movement – Using the dance concepts to define the specifics of the movement – near reach vs. far reach/focus/dynamics/speed/investment in the movement

Assign an artistic director for each group to stand outside the group and look for places for improvement – showcase people's strengths

Use critique by the audience: Ask the audience to look for fabulous dancing and point out why they like what they see. This keeps everyone engaged in the process

Sixteen Ways to Abstract Movement

*Taken from The Intimate Act of Choreography Blom and Chapin
University of Pittsburgh Press 1982*

1. Repetition: Repeat exactly the same
2. Retrograde: Perform it backward. Start at the end and follow it back through space – like a movie run backward.
3. Inversion: Upside-down. For upside-down inversion, you may have to lie on the floor. This may be tricky but don't dismiss it on those grounds.
4. Size: condense/expand. Take the motif and do it as small as you can. Try it even smaller. Now take the movement and make it bigger, as big as you can.
5. Tempo: fast/slow/stop. Take the motif and do it as fast as possible. Try again, even faster. Be careful not to let it get smaller. Do it as slowly as you can. Remember to keep the space constant, the same size it was originally. Find places for stillness in it.
6. Rhythm: Vary the rhythm but not the tempo. The variety and pattern of the beats should be altered, not the speed or the length of time it takes to accomplish. If, for example the original rhythm was two quarter notes, try doing it as two eighth notes and a quarter note.
7. Quality: Vary the movement quality. Try the same movement quivery, drifting, with erratic tension, etc.
8. Instrumentation: Perform the movement with a different body part; try several different parts of the body. Let another performer do it. Have a whole group do it.
9. Force: Vary the amount of force you use in producing the movement. Do it with a great deal of strength, from beginning to end. Now repeat it again, with very little force, gently, weakly. Carefully try to keep the change in force only.
10. Background: Change the design of the rest of the body from its original position and repeat the motif. Let the rest of the body be doing something while the motif is going on. Sit instead of stand. Try perhaps twisting all the rest of you into a knot while still performing the regular motif. Add another person (maybe having them wrap around you.) Add to or change the set, or the lighting.
11. Embellishment (ornamentation): The movement itself can have the embellishment (ex: little loops or jig-jags occurring along the path of movement); or a part of the body can be embellished as it is involved in the movement (as the arm moves, wriggle the fingers or make a fist); or try embellishing both the body and the path of movement at the same time.
12. Staging: Perform it at a different place on the stage and/or with a different facing to the audience, sideways or on a diagonal.
13. Change of Plane/Levels: Change the motif to a different plane; the horizontal, the vertical, the sagittal plane, or any other slice of space. Do it on a different level. Trace the path of the

gesture and use it as a floor pattern. Move along that.

14. Additive/Incorporative: Additive: While doing the original motif, simultaneously execute any kind of jump, turn, or locomotor pattern. Although this can be tough or impossible with some motifs, approach it with a sense of “how can x (original motif) be jumped, turned, moved from place to place?” A series of chassés would be an example of the way an arc could be realized as a locomotor pattern.
15. Fragmentation: Use only part of the motif, any part. Use it as an entity in itself. Use it to attend to detail, a part worth isolating that might otherwise be overlooked. Or use several parts of it, but not the whole thing – such as the beginning third, a tiny piece halfway through, and the very, very end.
16. Combination: Combine any of the above so that they happen at the same time. This lets you combine affinities (faster with smaller) or antagonists (faster with larger) for choreographic interest and technical challenge. Fragmentation is particularly effective when combined with others. You may combine three or four manipulations at the same time (fragmentation/inversion/embellishment, or inversion/retrograde/slower/different background.) Variety and complexity grows as you combine more and more manipulations.

Move the Story

Overview & Purpose

Skill development with dance concepts for K-2 and 3-

Orff Movement Concepts Addressed:

Movement and Story or Drama

This is an example – we will explore what best fits with you in your educational setting based on the culture you are teaching – BRING your stories that fit best in your curriculum. How do we develop this?

Three Little Pigs – American/English – elementary level

Concepts – Efforts (flick/dab/press) Body parts (hands/feet/teeth as they relate to level)

Review story Three Little Pigs

Class is divided into four “houses”

- Flicking – Pig One
- Hammering – Pig Two

- Lifting heavy bricks – Pig Three
- Stomping – Big Bad Wolf

Dramatize the story with movement and speech

Change body parts for each of the pigs – hands/feet/teeth

- Explore the ideas that change in the story – body part and efforts

Developing Skills – the importance of skill development in movement as we do in music
How to analyze a folk story for movement opportunities

Small Group Exploration

Divide into groups

Each group gets one picture book

Look for movement words or ideas in your book

Explore the movement ideas having one person be the narrator and the other people in the group “act out” the story.

Take one moment in the story (more if you have time or the moments are really simple) that you take the literal movement and abstract it using the movement concepts we’ve learned about.

Discuss the findings of the group and show the one moment.

Movement from Art

Overview & Purpose

Movement from
Media Students create
art work

Orff Movement Concepts Address artworkpe, abstracting movement using size, level, body part and energy

Night at the Museum – Composition Activity

Warm-up

Articulating through the spine.

Emphasize head/tail connection in front space and rooted lower (tail) in side and backspace.

Introduce steady beat and meter using seated swings. (**Peter Jones, “Clock”**)

Emphasize the swinging “feeling” of compound meter.

Encourage head/tail connection and upper/lower connectivity.

Change swinging level to standing with undercurves.

SUGGESTED MUSIC -

(John Mayer “Gravity”, Aretha Franklin, “Natural Woman”, James Brown “This is a Man’s World”)

Emphasize arc-ing arm action talking about sports that use a swing. Emphasize directional change possibilities (forward, backward, sideways)

Introduce, then emphasize pattern development (2 undercurves, undercurve chasse) Introduce jumps, then emphasize a jump on the end of the pattern.

Activity – paper and crayons

Create abstract art each time music changes participants receive a new piece of paper – draw the intent of the music

- 2 pieces of paper for each participant
- crayons for each participant

In the beginning draw from body movement

Same activity as above with the change of hearing different pieces.

What is the *intention* of the music – what is the timbre? What colors will you choose based on what you hear?

“Use the dance concepts we’ve been working on to guide your drawing – size, shape, effort, direction, relationship etc. Choose what’s most important.”

Play each piece a few times

Change paper each time music changes

Create a museum in the room with all the pictures.

Vote for which ones appeal most

Take top 3 or 4

“We’re going to use this artwork to create movement.”

Break into small groups

Discussion in groups – “What is the intention in this piece?” What dance concept stands out the most?”

Make a concept pyramid based on each piece

Assign new head choreographer

Each group begins creating movement based on their artwork – use movement concepts as well as the movements from the warm up to help with the choreography
Connect the movement back to the music (if the group had music)
Assign new artistic director – polish
Perform for each other

Shape Museum

Shape and Relationship:

Music – Edward Scissorhands – “Storytime” – smooth, “Cookie Factory” – sharp, “Ballet of Suburbia” – both smooth and sharp

Shape Museum

Students are asked to choose a number between 1 and 20

“I take my magic fingers high, I take them low, I spin them around and ‘poof!’ I’ve turned you into statues in my museum. If you have chosen an odd number you’re a sharp shape, if you are an even number you are a smooth shape”

When the music is smooth, smooth shapes dance. When the music is sharp, sharp shapes dance. When the music stops, the janitor goes to investigate. □

Teacher prompts other dance elements for the shapes i.e. they dance high/low, fast/slow, large/small and with other shapes

Smooth and sharp shapes also dance with each other.

Sculpture Tableau

Music: (“Shenandoah” – Rhiannon, Toward Home this is a great choice – when we did it, Tim played a recorder piece from basic – Green Willow?)

Seated Circle

One person goes into the circle and makes a shape

The next person connects to the shape without touching filling negative space

The third person does the same

The first dancer moves away and the next dancer in the circle comes in to connect with the shape

This progresses until everyone has had a turn.

The group charts the dance with the movement pyramid: top – relationship and shape. Legs – energy (smooth), body parts, time (phrase length)

After the game is learned, the teacher shows different dance elements with her body or prompts the group to add the concepts of pathway, level, and the relationship of the distance of each dancer to and from the center of the sculpture.

Options: In small groups create a dance where one dancer travels to a new space in the room and the rest come and make a sculpture shape and then a new dancer in the group begins the new shape. Let the groups decide if one dancer leaves as the next dancer comes in.

Set up the parameters and then let the dance be truly improvisatory.

Efforts and Warm Up for Yourself (maybe for your kids)

- **FLOAT:** Cuba Libre
 - *light*
 - **indirect**
 - **sustained**
- **GLIDE:** Carnival of the Animals: The Aquarium
 - *light*
 - **direct**
 - **sustained**
- **FLICK:** Veloce (From "Suite No. 1 for Flute and Jazz Piano)
 - *light*
 - **indirect**
 - **sudden**
- **DAB:** The Fishbirdgree - Little Snap
 - *light*
 - **direct**
 - **sudden**
- **PRESS:** Minas Morgul
 - *heavy*
 - **direct**
 - **sustained**
- **SLASH:** Bridge Attack
 - *heavy*
 - **indirect**
 - **sudden**
 -
- **PUNCH:** Orff: Carmina Burana - Fortuna Imperatrix Mundi: Fortune Plango Vulnera
 - *heavy*
 - **direct**
 - **sudden**
 -
- The Elements of Movement help students to create more visually interesting dances and movement pieces. Students in Movement Education learn the following terminology, based on Rudolph Laban's Movement Theory.

MOVEMENT EXPLORATION

- **1. Actions of Body**
 - a. Curl
 - b. Stretch
 - c. Twist
 - d. Swing
- **2. Actions of Body Parts**
 - a. Support body weight
 - b. Lead action

- c. Receive weight or force
- d. Apply force

- **3. Activities of Body**
 - a. Locomotor
 - b. Non-locomotor
 - c. Manipulative
- **4. Body Shapes**
 - a. Straight
 - b. Wide
 - c. Round
 - d. Twisted
 - e. Symmetrical-Asymmetrical
- **5. Where in space is the body moving.**
 - Areas**
 - a. General
 - b. Personal
 - Directions**
 - a. Forward
 - b. Backward
 - c. Sideward
 - d. Upward
 - e. Downward
 - Levels**
 - a. Low
 - b. Medium
 - c. High
 - Pathways** a. Straight b. Curved c. Zigzag d. Twisted
 - Planes**
 - 1. Wheel-circular
 - 2. Door-frontal
 - 3. Table-horizontal
 - Extensions**
 - a. Large
 - b. Small
- **6. How the body performs**
- **Time/Tempo**
 - a. Fast-accelerating-sudden
 - b. Slow-decelerating-sustained
- **Weight/Force**
 - a. Firm-strong
 - b. Fine touch-light
- **Space**
 - a. Direct-straight
 - b. Flexible-indirect

- **Flow**
 - a. Bound-stoppable
 - b. Free-ongoing
- **7. What relationships occur?**
- **Body Parts**

Above-below

- a. Apart-together
- b. Behind-in front of
- c. Meeting-parting
- d. Near-far
- e. Over-under

- **Individuals and Groups**
 - a. Mirroring-matching
 - b. Contrasting
 - c. Successive-alternating
 - d. Questioning-answering
 - e. Acting-reacting
 - f. Following-copying
 - g. Lifting-being lifted
 - h. Supporting-being supported

GLOSSARY

Folk dance terminology and definitions gathered from sources including, Peter and Mary-Alice Amidon, Chimes of Dunkirk and Listen to the Mockingbird New England Dancing Masters Productions 1991

Allemand Left In square or contradances, corners grasp left forearms, wrist, hands or elbows and walk around clockwise back to place. They bend left elbows and pull away a bit. Possibly from the French, ‘à la main.’

Allemand Right The same movement using right forearms, etc.

Arch Two people raise one or two joined hands for other to duck under.

Balance A sequence of steps, lasting four beats, that brings the dancer slightly forward for two beats and then back to place for two beats. The balance often begins on the right foot. A balance often precedes a swing.

Bottom The end of a longways set, furthest from the music source and caller.

CW /CCW Movement directions clockwise and counterclockwise

Cast Off Dancers at the head of the longways set, turn away from each other and lead their lines around the outside to the foot of the set

Circle Formation A dance in a ring with hands joining or not. Examples of circles include single, double, concentric and closed and open.

Contradance A traditional dance form, originally from the U.S. New England region. It is called “contra” because it is usually performed in longways sets with partners opposite (from the French *contre*.) A longways dance with couples alternately numbered one and two from top to bottom. The number one couples progress toward the bottom of the set; the number two progress toward the top.

Corner In contra dance or square dance, the person next to you who is not your partner

Dip and Dive To alternate going over and under arches made by a formation of couples facing opposite directions

Do-si-Do Dancers face and pass right or left shoulders, then go around each other back-to-back and return backward, with no turns, to place. Originally and sometimes still called in square dancing do-sa-do (named for the French *dos-à-dos* or back-to-back.)

Double Circle A couple formation in which partners stand side-by-side facing the same direction, or front-to-front with one person’s back to the center and the other facing into the center.

Elbow Swing (or elbow turn) Two dancers link right or left elbows and move in a circle.

First Couple In a longways or square dance, the couple closest to the music. In a Sicilian circle, the couples facing counterclockwise. In a contradance, the couple in each group of two couples closest to the music.

Grand Right and Left A movement sequence in which partners progress around the circle in opposite directions by joining right hands and pulling past each other’s right shoulder, then giving left hands to the next person and passing left shoulders. They continue to alternate rights and lefts until they meet their partner, or the seventh or eighth person as designated in the dance pattern.

Grapevine pattern or step An intertwining 4-step movement pattern that can have several combinations and move clockwise or counterclockwise; step to side/cross in front/step to side/cross in back, or cross in front/step to side/cross in back/step to side, or other weaving patterns. In country-western “line” dances, grapevine means a 3-step pattern side/back/side/touch.

Head Couple (or top couple) In a longways set, the couple closest to the band and caller or CD player and teacher

lig A musical meter in 6/8 as well as a set dance or solo exhibition dance, traditionally from the British Isles, in 6/8 meter.

Line A formation in which dancers are side by side, facing the same direction. Hands are joined, using a variety of handholds. Lines can be short and straight, or long and curved (sometimes called open circles.)

Longways/contra set A dance formation that consists of partners facing in two parallel lines. The part closest to the caller and the music is the top or head, farthest away is the bottom or foot. Dancers travel up toward the top, or down toward the bottom.

Mariposa Two couples face each other. Partners only are holding hands. One couple makes an arch while the other couple prepares to duck through the arch. Both couples walk forward four steps, one over and one under.

Without turning around, the arch couple lowers hands while the other couple raises hands into an arch. Now both couples back up four steps.

Mixer A group dance or singing game in which participants change partners each time the pattern repeats.

Neighbor In a contradance, the person in your circle of four who is next to you on your side of the set.

Pass Through Two couples facing each other walk forward passing right shoulders with the opposite.

Peel Off The movement enacted when individuals in a single file or column reach a designated spot and turn back down the line alternately to the right or left

Play party A music game, originating in the nineteenth century USA in response to religious prohibitions against dancing. Traditionally, the accompaniment was only singing and foot stomping, as the fiddle was “the devil’s instrument.”

Progression Mostly in contra dances and those of the British Isles, the movement of each couple to the next position in the set

Promenade A figure where partners join hands and walk together around the circle

Reel A musical meter in 4/4 as well as a set dance from the British Isles and the USA, in 4/4 meter. A reel is also an arming figure in traditional longways dances, sometimes called “strip the willow.”

Right Hand Star A figure in which four or more dancers join right hands and circle clockwise. A left hand star goes counterclockwise. Also called a wheel, a mill, or right hands across, hands may be joined

by piling them in the middle, grasping the one opposite, or holding the wrist ahead.

Sashay Galloping or skipping sideways, usually with a partner, two hands held

Set An arrangement of dancers in square, longways, or groups of three formations. Also refers to the setting step, or balance step, in English Country dances.

54.25

Strip the Willow The top couple of a longways set does a right elbow turn once and a half around and then they each do a left elbow turn once around with the next person in the opposite line. Top couple meet in the middle for a right elbow turn once around and then they each turn the next person in the opposite line with a left elbow turn; and so on down the line.

Swing As used in patterned dances, turning with various hand or arm holds such as a two-hand swing or elbow swing.

Renaissance Dance

Dancing in the Renaissance was what every noble did. It was considered good manners and a vital part of social etiquette. This form of dancing was elegant and, because of the clothing fashions for both men and woman that restricted the movements of their upper bodies, stylized. Most of the Renaissance dances were done in a line or a circle. – Marjorie Gilbert



pavane, (probably from Italian *padovana*, “Paduan”), majestic processional dance of the 16th- and 17th-century European aristocracy. Until about 1650 the pavane opened ceremonial balls and was used as a display of elegant dress. Adapted from the basse danse, an earlier court dance, the pavane presumably traveled from Italy to France and England by way of Spain; in southern Spain it was performed in churches on solemn occasions.

The pavane’s basic movement, to music in $\frac{2}{2}$ or $\frac{4}{4}$ time, consisted of forward and backward steps; the dancers rose onto the balls of their feet and swayed from side to side. A column of couples circled the ballroom, and the dancers occasionally sang. By about 1600, livelier steps like the *fleuret* (a brief lift of each foot before a step) made the dance less pompous. The pavane was customarily followed by its afterdance, the vigorous galliard.

The *passamezzo* was a livelier Italian contemporary of the pavane.

The paired dances, pavane and galliard, were a forerunner of the instrumental dance suites of the 17th century, and pavaues appear in a few early suites—*e.g.*, the *padouanas* in some suites of Johann Hermann Schein. Later composers occasionally used the pavane as an instrumental piece; *e.g.*, Fauré (*Pavane for Orchestra*) and Ravel (*Pavane for a Dead Princess*).

– *Encyclopedia Britannica*

Music- Pavane 15, a 6: Mezzaluna, Recorders Greate and Smale

* *Dance step for **Pavane** called “Continenza” – step to the side – raise up on balls of the feet (repeat on opposite side)*

Begin in contra lines – ladies on one side, gents on the other

“Side and up, side and up” – Continenza

“Circle ‘round (CW) and side and up”

(repeat CCW)

Take partner’s handy hand and walk down the hall with the Continenza step two times leading the lines down and around the set to form what looks like a Sicilian Circle

Kick in front “Galliard” (one, two hold – one, two hold)

(repeat)

Turn to face partner

Continenza step to the right (so couples look opposite) with hand lightly held in the middle and left 2 times and then exchange places

Bransles

Bransles are the simplest of the known renaissance dances, and a bransle is usually the first dance that is taught of any of the known medieval or renaissance dances.

Most bransles are circle dances, which are usually danced in a circle of alternating men and ladies (although this does not strictly matter). Some bransles are line dances, while others can be danced as either line or circle dances.

The word “bransle” comes from a French word meaning a side-to-side movement. Most of the steps in a bransle are from side to side.

There is one primary source for all of the bransles – this is the “Orchesography” of Thoinot Arbeau, published in France in 1589.

It is reasonably obvious from the description of the bransles in Orchesography, and from Arbeau’s status in society, that the bransles were dances done normally by the lower or middle classes in French society at the time (the upper classes were probably dancing pavaues, galliards, and perhaps some dances in the Italian style at the time).

Official Bransle (Toss the Duchess) (Branle de l'Official)

Music – Bransle de l'Official: William Lyons and Nicholas Perry, A Medieval Christmas

Source: Arbeau.

Setting: A line or circle of couples. Version: 1.0

A: 1– 8 Double left, double right, repeat.

B: 9–16 Eight singles left.

During 7th single, the woman steps in front of her partner.

During the 8th single, the woman jumps, and the man moves her to the left; everyone gaining a new partner.

Discussion: Sometimes there are two tosses per repetition; listen to the music. Often men will be overly- enthusiastic about tossing; the object is not to toss women into the ceiling. This dance is often seen with swiveling hips during the singles to swirl skirts; I've heard it alleged that this is an embellishment from contra dancing and isn't known to have existed in Arbeau's day.