



2022 Professional Development Conference
January 12-15, 2022
Tampa Convention Center
Tampa, FL

I Like to Move It: Making strong connections through movement
Sponsored by Peripole, Inc.

presented by

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Thursday, January 13, 2022
4:15 PM - 5:15 PM
Tampa Convention Center Room 16

This session is dedicated to the memory of my late uncle Budges

Singing, chanting, moving, playing, and creating are what children naturally do. There are several benefits to incorporating movement into your lessons as an instructional strategy. Kinesthetic and tactile activities can energize your students' learning experiences and help them to make strong connections to what they are learning to their everyday lives. In this intense, highly energetic, and interactive session, participants will experience how creative and purposeful movement can be used to teach across the curriculum as well as address diverse learning modalities so that learning is accessible to every student.

Participants will:

- Explore incorporating creative and purposeful movement through Laban's movement efforts in order to make cross-curricular and arts integrated connections.
- Perform folk dances and explore its cross-curricular connections and purposeful movement relations.
- Create movement in order to demonstrate their understanding of a topic or concept.

Warm up

Suggested teaching notes:

Play a variety of recordings (popular, cultural and or historical) and allow students to explore movement through creativity and improvisation. Each personal interpretation and physical reaction to music and stimuli executed with their different abilities will lead to beautiful moments of performance by the entire group. Use a string, sphere or a prop of choice that may help you to invoke whole group improvisation, then leave group and allow student to improvise on their own.

- "Yablochka," from the recording, Eastern European Folk Heritage Concert: St. Nicholas Balalaika Orchestra.
- "Fante Area: Vocal; Band," performed by Odo ye few korye kuw Vocal Band and recorded by Roger Vetter, Abura Tuakwa, Ghana, 1984; from the recording Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa.
- "Alegrias," performed by Carlos Lomas and Pepe De Malaga; from the recording Andalusian Flamenco song and Dance.
- "Sounds of Susap," performed by Amadu and recorded by Wolfgang Laade, Buji, Western Province, Papua New Guinea, 1964, from the recording Music from South New Guinea.
- "Kuruntu Kallafa," Performed by Salieu Suso with Kora; from the recording Griot: Salieu Suso.
- "Xuan tinh (Spring Love)," performed by Nam Vinh, dan kim, Sau Xiu, dan tranh, and Muoi Phu, dan co; recorded by Terry E. Miller and Phong Nguyen. From Vietnam: Mother Mountain and Father Sea, White Cliffs Media WCM 1991.



Creative Movement through exploration of animals.

CD: The Lion King (Original Broadway Cast Recording) Circle of Life by Elton John

Suggested teaching notes:

Provide students a picture of animals and have them choose their favorite animal or choose an animal that they don't see on the picture. Create expressive movement that represents the unique qualities of that animal. I encourage my students to create movement that is not so obvious so that they may provide deeper thought for their presentation.

Dr. Kofi J.S. Gbolonyo, Ghana/Canada
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FOR Kofi's Educational Works, Please Visit:

www.ghanaschoolproject.com

www.facebook.com/nunyamusicacademy

<http://www.sforff.org/master-class-ghana>

Bra, Yendi Agoro

(Come, Let's Play)

By J.S. Kofi Gbolonyo

Univ. of Pittsburgh

Sept. 1, 2008

Voice

(Ko-fi) bra yen di a-gro, a-gro ye de. (Ko-fi) bra yen di
 Co-ffie brah yehn di ah-gro, ah-gro yeh deh Co-ffie brah yehn di

7
 a-gro, a-gro ye de. Ti-ti kro - kro ho - ya! Ti-ti kro - kro ho - ya! (Ko-fi)
 ah gro, ah-gro yeh ch. Tea tea crow crow hoh yah! Tea tea crow crow hoh yah Co-ffie

14
 bra yen di'a go - ro. (Ko - fi) bra yen di'a 'go - ro.
 brah yehn deah go - row Co - ffie brah yehn deah go - row

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Bra Yendi Agoro

“Come Let’s Play”

(An Akan children’s play song)

Song Texts

Kofi* bra yendi agoro

Agro ye de

Titi krokro hoya

Kofi bra yendi agoro

Pronunciation

Kofi brah yendee ahgrow

Ahgrow yeh deh

Teetee krohkroh hohyah

Kofi brah yendee ahgrow

Meaning

Kofi come let’s play (have fun)

play/playing is ‘sweet’ (fun)

Onomatopoeic words

Kofi come let’s play (have fun)

*Note that anybody’s name could be used in place of “Kofi.”

Introduction to Self-Space and General Space

CD: Seven Jumps -Shenanigans: Dance Music for Children

Suggested teaching process:

- Place circles (spots) around the room creating space between each circle.
- Stand beside a spot, but not on top of the spot.
- Model gesturing in your spot, swing arms, jump, kneel, etc.
- Switch to another spot (the children will also switch).
- Play the recording of Seven Jumps
- During the traveling section, walk around your spot. Return to your spot for the sections of the sustained actions or switch spots (show your understanding of space).
- Order of 7 actions: lift knee, lift knee, knee on floor, knee on floor, elbow on floor, elbow on floor, head on floor
- Allow children to create a sequence

Explore Body Actions

CD: Dini Safarrar (Drums Of Fire)

Ayo Ayo Nene (Blessing For The New Born Baby) Mor Thiam

Suggested teaching process:

- Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music while students explore the following body actions using locomotor and non-locomotor movements.
- Teacher may lead/model first then student(s) may lead the exploration.
- Students explore movements as whole group, independently and or in small groups
- Use technology to enlarge the words, hold up a sign or call out the words.

Locomotor

walk • jog • jump • hop • leap • gallop slide • skip • crawl • roll • creep • slither

Non-Locomotor

twist • bend • stretch • pull • sink • turn • kick • wring • swing • hold • push • lift • gesture • melt • spin • rise

Space Relationship

CD: St. Thomas Saxophone Colossus (Remastered) Sonny Rollins

Suggested teaching process:

- Carefully choose a recording, pitched and or unpitched instrument or perform this experience without music while students explore the following space relationships.
- Teacher may lead/model first then student(s) may lead the exploration.
- Students explore movements as whole group, independently and or in small groups
- Use technology to enlarge the words, hold up a sign or call out the words.

near/far

alone/connected

mirror/shadow

unison/contrast

over/under

above/below

around/through

beside/between

on/off

toward/away

Size:

big/small

Direction:

forward/backward

up/down

right/left

diagonal/sideways

Direction:

self space/general space

Pathway:

straight/curve zig-

zag/wavy

Level:

high/medium/low

Body Shapes/Body Parts

CD: Curumin (*Bossa Nova Style*)

It Moves Me. Christopher James Thomas

Suggested teaching process:

- *Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music while students explore the following body shapes/body parts.*
- *Teacher may lead/model first then student(s) may lead the exploration.*
- *Students explore movements as whole group, independently and or in small groups*
- *Use technology to enlarge the words, hold up a sign or call out the words*

Body Shapes

curved – straight

angular – twisted

symmetrical- asymmetrical

Body Parts

head neck, wrist arms elbows arms fingers

torso spine legs knees feet angles toes

CD: *Follow me* - club mix (instrumental) [Recorded by Aly-Us]. On *Follow Me [2009 Mixes]* Strictly Rhythm Publishing.

Suggested teaching process:

- *Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music while students explore time and force.*
- *Teacher may lead/model first then student(s) may lead the exploration.*
- *Students explore movements as whole group, independently and or in small groups*
- *Use technology to enlarge the words, hold up a sign or call out the words.*

Time

Tempo: fast/slow Weight: heavy/light Strength: strong/soft

Duration: short/long

Energy: sharp/smooth sudden/sustained

Force

I Like to Move It (Radio Mix)

CD: *Madagascar Theme Players*

Review of Laban's Eight Movement Efforts:

Suggested teaching process:

- *Carefully choose a recording, pitched and or unpitched instrument(s) or perform this experience without music while students explore Laban's Movement Efforts.*
- *Teacher may lead/model first then student(s) may lead the exploration.*
- *Discuss these movement efforts and invites students to make connections to folk dances that they have learned and performed.*
- *Students explore movements as whole group, independently and or in small groups*
- *Use technology to enlarge the words, hold up a sign or call out the words.*

- Wring
- Press
- Flick
- Dab
- Glide
- Float
- Punch
- Slash

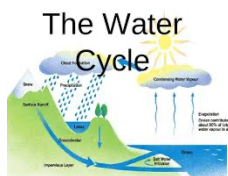
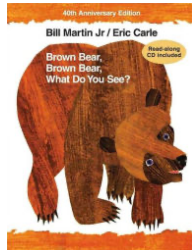
Create! Demonstrate your understanding of the following concepts through movement (pitch and or unpitched instruments can also be used):

Movement & Literature

Music and literature is a great way to infuse other art forms as well as cross-curricular activities.

Brown Bear, Brown Bear, What Do You See? By Bill Martin, Illustration by **Eric Carle**

ISBN: 978-0-8050-4790-5



Movement & Science

- ❖ The Water Cycle
- ❖ How do plants grow?
- ❖ Parts of a Tree
- ❖ Life Cycle of a Frog
- ❖

Movement & Poetry

Stopping by Woods on a Snowy Evening

By Robert Frost

Movement & Literature

Wind by Ron Bacon

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<https://aosa.org/get-involved/become-a-member/>