

**Section 13:**

**AOSA Teacher Education Curriculum Standards**

**Movement Standards: Level II**

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## Philosophy and Goals

Movement is one of the pillars 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.

The goals of the movement curriculum are to:

- awaken the kinesthetic consciousness of the participant to realize the artistic possibilities of the body
- utilize the dance elements in the practice of teaching and in the creation of dance, music, and speech
- demonstrate the artistic relationship of movement to music making
- broaden the appreciation of movement
- 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
- facilitate the creation of original movement
- present a widening range of dance possibilities
- explore ways to motivate participants from a variety of backgrounds (social-economic, cultural and physical) to move and dance
- use movement to develop an understanding of musical concepts, forms and structures

Although 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 participants 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.

The core of the movement content is developmental and creative. Movement/dance in Orff Schulwerk courses utilizes both creative/intuitive dance *as well as* traditional and historical dance. Creative/intuitive dance emerges from teacher-guided exploration, problem-solving tasks, individual and group improvisation, and composition using dance skills and concepts with impulses from songs, instrumental pieces, and speech. Traditional/historical dance also incorporates exploration, improvisation and problem-solving tasks as well as artistically directed teaching, utilizing relationships with music from the past and present.

- Creative/intuitive dance helps to develop an accessible movement vocabulary for the participant to both create and evaluate movement/dance. It offers an engaging and meaningful way to teach children by extending and enriching connections to music and transforming creative expression into performing artistry.
- Traditional/historical dance illustrates important social and historical aspects of dance, choreographic patterns and skills, and musical concepts as well as the relationship of dance to music.

The emphasis at each level depends on the movement instructor and his or her experiences. We honor the holistic concept in which the expression of movement/dance is an equal partner with music making and speech. Each of the elements can provide an impulse for the others.

## Additional Considerations

To more fully realize the importance of the movement/dance aspects of the curriculum, we highly recommend that the basic/ensemble/pedagogy teacher work with the movement teacher to coordinate and integrate lessons of movement and music.

Movement/dance instruction throughout each of the Teacher Education courses should include various approaches to moving, time for reflection and analysis of lessons, as well as discussion around the possibilities for classroom application. Some lessons should be specifically designed to educate participants to be better movers; others should be lessons that have been successful with children; and still others can be experimental, created for the specific group of participants in the course.

It is crucial that movement instructors act as role models for the participants to learn about music and movement, and be musicians and movers in their own classrooms. Movement instructors must endeavor to establish a classroom atmosphere that enables participants to feel secure exploring creative movement, building an educational approach for teaching creative movement with children, and teaching traditional/historical dances with musicality and artistry.

Movement instruction in teacher education courses must recognize and allow for the wide range of movement experiences among participants. Modifications may need to be made in special circumstances. The ability to model alternative approaches to movement assignments illustrates the carry-over to work with children in the classroom.

Consider differences due to physical condition, capability of participants, and cultural or religious beliefs in planning activities. All students must be made aware of safety regarding movement activities. Warm-up activities and lessons on alignment will help participants move better and protect themselves from injury.

It is highly recommended that classes be held in a large room with a sprung, wooden dance floor. Students should work in bare feet. If such a space is not available, ensure the available room is clean (for lying on the floor and working in bare feet), warm enough to allow muscles to stretch, and large enough for all participants to have big personal space.

While it is helpful for participants to have some movement experience from local chapter workshops or introductory courses to Orff Schulwerk before beginning Orff Schulwerk courses, many participants experience movement and dance for the first time in Level I. Orff Schulwerk movement instructors should continually introduce enrichment experiences at every level of the course, and encourage lifelong learning in movement. Above all, movement instruction must convey to participants that teaching movement to children does not require performance skill. Enthusiasm and a willingness to play, create, and learn are sufficient.

## The Curriculum

The basic content of the Movement Curriculum is introduced in Level I, then reinforced and expanded throughout Levels II and III.

Level II builds on the skills introduced in the previous level. Participants demonstrate greater comfort in moving and develop increased knowledge of movement terminology. Movement analysis vocabulary takes on a greater significance as it may be used both to elicit movement and provide a framework for understanding. Uneven steps and asymmetric meters are experienced through creative, traditional and historical dances, and the special qualities of modal music are highlighted. Cultural, historical and ethnic considerations of dance are discussed and explored. Choreographic techniques from Level I are extended, incorporating more advanced use of space and texture.

## Introduction

**This document outlines the learning objectives for Movement Level II of Orff Schulwerk teacher education. Resource links are highlighted and underscored within the Curriculum. This allows instructors to click on selected objectives to access resources. A composite of current resources are in the Level II Movement Resources Pages at the end of the Curriculum document. Terms that are underscored can be found in the AOSA Glossary.**

**To compare objectives for all three levels, see Section 15: Movement Curriculum Standards Matrix.**

**In this document, only concepts new to this Level are presented through the following objectives. It is assumed that the instructor will review objectives from the previous level to prepare the participant for the acquisition of new skills and concepts.**

## Teacher Education Curriculum Standards Movement Level II: Learning Objectives:

At this Level participants will:

Movement Elements	Objective Statements
<p><u>Body Awareness</u></p>	<ul style="list-style-type: none"> <li>• Demonstrate comfort in moving individually and within a group (e.g. timing, energy, spacing)</li> <li>• Demonstrate alignment and understanding of warm-ups</li> <li>• Demonstrate ability to use the breath to initiate limited improvisatory episodes</li> </ul>
<p><u>Movement Vocabulary/ Dance Elements</u></p>	<p>Demonstrate through movement, creative dance, and traditional dance, <u>increased knowledge</u> of dance elements and vocabulary, both in isolation and in combination:</p> <ul style="list-style-type: none"> <li>• Terminology related to body (e.g. musculature)</li> <li>• Locomotor and non-locomotor including steps involving: weight bearing, non-weight bearing; even, uneven</li> <li>• Space: increased use of: range, pathways, levels and group formations (e.g. more complex use of mirror/shadow, the 'Hay' pattern, changing formations)             <ul style="list-style-type: none"> <li>o Focus (e.g. single, multi-focus)</li> </ul> </li> <li>• Time             <ul style="list-style-type: none"> <li>o Perform and improvise using identified meters (2/4/, 4/4, 3/4, 6/8) as well as <b>asymmetric meters - 5, 7, changing combinations</b></li> </ul> </li> <li>• Energy             <ul style="list-style-type: none"> <li>o Flow</li> </ul> </li> <li>• Movement Analysis Vocabulary (e.g. Laban, Bartinieff etc.)</li> </ul>

**Music, Movement, Speech  
Relationship**

Demonstrate through performance and improvisation:

- Elemental forms
- The influence/impact that modal music has on dance/movement and vice versa (e.g. compare the movement choices based on the qualities of two or more modes; compare how movement influences/impacts the choice of mode)
- The influence/impact of asymmetrical meters and changing meter(s) on dance/movement and vice-versa
- The influence/impact of movement analysis vocabulary
- A developed response to the influence/impact of sound on movement and movement on sound, to include recorded, as well as live vocal and instrumental music (e.g. Conducting à la Keetman)
- Extensions of body percussion (e.g. à la Keith Terry)
- The ability to guide/accompany basic movement using instruments (e.g. un-pitched/pitched percussion, recorders)
- The ability to guide/accompany basic movement using instruments (e.g. un-pitched/pitched percussion, recorders)
- The ability to guide simple steps and dances using speech and vocal sounds
-

**Exploration, Improvisation,  
Choreography**

- Apply more advanced dance elements and movement vocabulary:
  - In creative, traditional and historical dance (e.g. use of modes, asymmetric and changing meters, variations of basic dance steps, handholds and formations)
  - In creative projects influenced by other art forms and/or stimuli (e.g. literature, poetry, visual art, props)
  - In movement improvisations,
- By demonstrating and discussing the relationship between cultural and ethnic considerations and dance
- Create extended choreographies through improvisation, reflection, analysis and evaluation



**Pedagogy**

**Consider the following in the application, discussion and analysis of Movement Pedagogy:**

- Analyze and discuss/reflect upon:
  - Level II Movement teaching procedures as modeled by the instructor (e.g. increased level of warm-ups, guided exploration, more advanced movement projects/problem-solving, strategies for improvisation)
  
  - The facilitating of peer evaluation following creative projects and choreographies (carry over to Level III)
  
- Written assignments - completed individually or groups (the following are examples:)
  - Create an outline for a short movement lesson with attention to effective sequencing
  - Notate a given choreography using created symbols and/or language
  - Respond to movement-related articles on pedagogy, history, choreography
  
- Discuss analyze and compare Level II structuring of improvisation as modeled by the instructor, including the use of guided exploration and evaluation
  
- Pedagogical process and teaching strategies that address a variety of learning styles, contexts and student needs.

## Teacher Education Curriculum Standards Movement Level II: Curriculum Resources

All resources for the objectives are located under the following curriculum areas:

- Body Awareness
- Movement Vocabulary/Dance Elements
- Music, Movement, Speech Relationship
- Exploration, Improvisation, Choreography
- Pedagogy

The following resources represent the on-going effort to enhance the AOSA Curriculum by identifying examples and sources to amplify or illustrate objectives.

The CORS team representing Level I, II, and III Basic, Recorder and Movement Orff Schulwerk Teacher Education instructors made contributions to this document as well as current Movement Teacher Educators. At this time, resources are provided for selected objectives, with additional resources planned for the future. Instructors are encouraged to utilize the resources found here as well as in the AOSA Glossary, and to provide additional suggestions for resources for Course Instructors.

The CORS team can be contacted through the AOSA Professional Development Director at [education@aosa.org](mailto:education@aosa.org). Comments, questions and suggestions are welcome in an effort to make the AOSA Curriculum a 'living document'.

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<b>Body Awareness</b>	
	Resources will be added in the future

## Movement Vocabulary/Dance Elements

Demonstrate through movement, creative dance and traditional dance, a knowledge of dance elements and vocabulary, both in isolation and in combination.

[The Elements of Dance:](#) This chart illustrates the relationship between movement vocabulary and the elements of dance

<b>Music, Movement, Speech Relationship</b>	
	Resources will be added in the future

<b>Exploration, Improvisation, Choreography</b>	
	Resources will be added in the future

<b>Pedagogy</b>	
	Resources will be added in the future

## ELEMENTS OF DANCE

Who? <b>A DANCER</b>	Does what? <b>MOVES</b>	Where? <b>THROUGH SPACE</b>	When? <b>AND TIME</b>	How? <b>WITH ENERGY</b>
<i>BODY</i>	<i>ACTION</i>	<i>SPACE</i>	<i>TIME</i>	<i>ENERGY</i>
<p><b>Parts of the body:</b> Head, eyes, torso, shoulders, fingers, legs, feet</p> <p><b>Initiation:</b> Core, distal, mid-limb, body parts</p> <p><b>Patterns:</b> Upper/lower body, homologous, contralateral, midline</p> <p><b>Body shapes:</b> Symmetrical, asymmetrical, rounded, twisted, angular, arabesque</p> <p><b>Body systems:</b> Muscles, bones, organs, breath, balance, reflexes</p> <p><b>Inner self:</b> Senses, perceptions, emotions</p>	<p><b>Non-locomotor:</b> Stretch, bend, twist, turn, rise, fall, swing, rock, tip, shake, suspend</p> <p><b>Locomotor:</b> Slide, walk, hop, somersault, run, skip jump, do-si-do leap, roll, crawl, gallop</p>	<p><b>Size:</b> Large, small, narrow, wide</p> <p><b>Level:</b> High, medium, low</p> <p><b>Place:</b> On the spot (personal space), through the space (general space)</p> <p><b>Direction:</b> Forward, backward, sideways, diagonal right/left</p> <p><b>Orientation:</b> Facing, turned away</p> <p><b>Pathway:</b> Curved, straight, zig-zag, random</p> <p><b>Relationships:</b> In front, behind, over, beside, under, alone, group</p>	<p><b>Metered:</b> Pulse, tempo, accent, rhythmic pattern, speeding up, slowing down, anacrusis</p> <p><b>Free Rhythm:</b> Breath, sensed time, improvisation, cued</p> <p><b>Clock time:</b> Seconds, minutes, hours</p> <p><b>Timing Relationships:</b> Before, after, unison, sooner than, faster than</p>	<p><b>Attack:</b> Sharp, smooth, sudden, sustained</p> <p><b>Weight:</b> Strong, light, heavy, weak</p> <p><b>Flow:</b> Free, bound, balanced, neutral</p> <p><b>Quality:</b> Tense, relaxed, tight, loose, sharp, smooth, swinging, swaying, suspended, collapsed</p>



## Recommended Books and Resources for Teaching Movement and Dance

### **Essential Source Books**

- Hall, Doreen (1960) *Teacher's Manual*. Mainz: B. Schott and Sohne.
- Hasselbach, Barbara (ed.) (2011) *Texts on Theory and Practice of Orff-Schulwerk* Mainz: Schott and Co. Ltd.
- Keller, Wilhelm (1974) *Introduction to Music for Children* (S. Kennedy, Trans.) Mainz: B. Schott and Sohne.
- Keetman, Gunild (1974) *Elementaria* (M. Murray, Trans.) London: Schott and Co. Ltd.
- Kugler, Michael (2013) *Elemental Dance, Elemental Music*, New York, NY: Schott Music Corporation.

### **FOLK DANCE RESOURCES** (Many of these resources include CD's, dance directions, music and/or accompaniment arrangements)

- Amidon, P., Brass, M.C., Davis, A. (1991) *Chimes of Dunkirk Great Dances for Children*, Brattleboro, VT: New England Dancing Masters Productions.  
(1997) *Listen to the Mockingbird – More Great Dances for Children, Schools and Communities*, Brattleboro, VT: New England Dancing Masters Productions.
- Kerlee, Paul (1994) *Welcome in the Spring*, Danbury, CT: World Music Press. (Morris and Sword Dances with Orff Arrangements)
- Longden, Sanna (2003) *Folk Dance Music for Kids and Teachers*, Evanston, IL: Folk Style Productions.  
(2003) *More Folk Dance Music for Kids and Teachers*, Evanston, IL: Folk Style Productions.  
(1997) *Historic and Contemporary Dances for Kids and Teachers*, Evanston, IL: Folk Style Productions.

- Riley, Martha (2003) *Backwoods Heritage*, Delphi, IN: Riverside Productions (CD and DVD)
- Shenanigans (1986) *Dance Music For Children, Vol. 1 and 2*, Northcote, Vic: Ryme and Reason. (1994) *Children's Dances of Terra Del Zur*  
 (1994) *Bush Dances of New Holland*  
 (1997) *Folk Dances of Terra Australis*  
 (2000) *Shenanigans Phoenix Special*  
 (2001) *Shenanigans Olympic Special*  
 (2004) *Shenanigans Animal Magic*  
 (CD's - Music and Dance Directions)
- Weikart, Phyllis (1989) *Teaching Movement and Dance*, Ypsilanti, MI: High/Scope Press.  
 (companion CD's *Rhythmically Moving*)  
 (1998) *Teaching Folk Dance, Successful Steps* (more advanced – w/ Changing Directions CDs)  
 Ypsilanti, MI: High/Scope Press.  
 (1998) *Cultures and Styling in Folk Dance* (companion to *Teaching Movement and Dance*) Ypsilanti, MI: High/Scope Press.

## **PLAY PARTY/SINGING GAME RESOURCES**

- Aaron, Tossi (1978) *Punchinella*, Philadelphia, PA: Coda Publishing Co.
- Amidon, P., Amidon, M.A. (2000) *Down in the Valley*, Brattleboro, VT: New England Dancing Masters Productions.
- Chase, Richard (1973) *Old Songs and Singing Games* New York, NY: Dover Publications.
- Chosky, Lois (1987) *120 Singing Games and Dances for Elementary Schools*, Upper Saddle River, NJ, Prentice Hall.
- Brummitt, David
- Fulton, E.; Smith, P. (1978) *Let's Slice the Ice*, St. Louis, MO: Magnamusic Baton.
- Jones, Bessie (1987) *Step it Down: Games, Plays, Songs and Stories from the Afro-American Tradition*  
Lomax Hawes, Bess Athens, GA: University of Georgia Press.
- Erdei, Peter and Komlos, Katalin (1974) *150 American Folk Songs to Sing, Read and Play*, London: Boosey and Hawkes.
- Locke, Eleanor G. (1987) *Sail Away – 155 American Folk Songs to Sing and Play*, London: Boosey and  
Hawkes. Kenny, Maureen (1983) *Circle Round the Zero*, St. Louis, MO: Magnamusic-Baton, Inc.
- Riddell, Cecilia (1982) *Handy Play Party Book*, Burnsville, NC: World Around Songs.
- Walser, Robert Young (1997) *Folklore in Action: World Music Lesson Plans*, Minneapolis, MN: Self Published.

## **HISTORICAL DANCE RESOURCES**

- Arbeau, Thoinot (1967) *Orchesography* (trans. Mary Stewart Evans) New York, NY: Dover Publications.
- Carley, Isabel McNeill (2000) *Renaissance Dances for Dancers Young and Old.*, Warner Brothers Publications.  
(2000) *Medieval and Renaissance Dances* Memphis, TN, Memphis Musicraft.
- Keetman, G., Ronnefeld, M. (1986) *Country Dances* (from the Playford English Country dances) London, Schott & Co, Ltd.
- Playford, John (1670) *The English Dancing Master* (primary source for English Country Dance directions, archived on the web - see websites)
- Rempel, U., Ritchie, C. (1981) *A Medieval Feast*, Ontario, Canada: Waterloo Music Company, Ltd.  
(1984) *A Medieval Feast II: Children's Menu*, Ontario, Canada: Waterloo Music Company, Ltd.  
(1996) *A Renaissance Banquet*, London: Schott Music Corporation.  
(1999) *Festive Fayre*, Ontario, Canada: Waterloo Music Company, Ltd.

## **CREATIVE MOVEMENT RESOURCES For Teaching Children**

- Gilbert, Anne Greene (1982) *Creative Dance for All Ages*, Reston, VA: National Dance Association.  
Brain Dance
- Joyce, Mary (1980) *First Steps in Teaching Creative Dance to Children*, Third Edition Mountain View, CA: Mayfield Publishing Company.
- Barbara Mettler *Group Dance Improvisations, Materials of Dance as a Creative Art Activity*, The Barbara Mettler Library <http://www.hampshire.edu/library/21042.htm>

- Stinson, Sue (1988) *Dance for Young Children: Finding the Magic in Movement*  
Reston, VA: National Dance Association,
- Spolin, Viola (1986) *Theatre Games for the Classroom*, Evanston, IL: Northwestern University Press.

### **CREATIVE RESOURCES FOR MOVEMENT AND DANCE**

- Blom, L, A. Chaplin, L.T (1982) *The Intimate Act of Choreography*, Pittsburgh, PA: University of Pittsburgh Press.
- Morgenroth, Joyce (1987) *Dance Improvisations*, Pittsburgh, PA: University of Pittsburgh Press.
- Smith-Autard, Jacqueline (2004) *Dance Compositions*, (Fifth Edition), London: A&C Black Publishers, Ltd.

### **RECOMMENDED ARTICLES**

- Olson, K., (2009) *Dance to Music, Music to Dance*, Orff Echo, Winter Edition, American Orff Schulwerk Association
- Roberts, C. (2009) *The Joy of Singing Games*, Orff Echo, Spring Edition, American Orff Schulwerk Association

## **ONLINE RESOURCES**

[www.dancingmasters.com](http://www.dancingmasters.com) - New England Dancing Masters

[www.FolkStyle.com](http://www.FolkStyle.com) - Sanna Longden, resources

[http://www.pbm.com/~lindahl/playford\\_1651/](http://www.pbm.com/~lindahl/playford_1651/) - facsimile of John Playford's The English Dancing Master

<http://www.dancilla.com/wiki/index.php/Dancilla> -website for folk and traditional dance steps

<https://www.hampshire.edu/library/the-barbara-mettler-archive> - The Barbara Mettler Library